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AUTHOR Kohl, Mary
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ABSTRACT

A sequential framework of study, that can be individually and creatively expanded, is provided for the purpose of developing in children understanding of and enjoyment in art. The guide indicates routes of approach to certain kinds of major art, provides historical and biographical information, clarifies certain fundamentals of art, offers some activities related to the various elements, and conveys some continuing enthusiasm for the wonder of art creation. The elements of art--color, line, texture, shape, space, and forms of expression--provide the structure of pictorial organization. All of the pictures recommended are accessible to teachers through illustrations in familiar art books listed in the bibliography. (Author/MLF)

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GUIDE TO SELECTED ART PRINTS

by Mary Kohl

INTRODUCTION TO GUIDE

What Are Paintings?

Art is something of permanent value created above all for its own sake — appreciation is our active experience of it. Art deals with visual signs to convey ideas, moods, or generalized emotional experiences. It could be called a language of visual signs. Although art is not intended to convey facts or information, it has served as both a technical and an interpretive record of human experience; therefore the appreciation of art (or understanding art) may be enhanced by attempting to grasp the meanings of works of art.

A painting can accomplish the following functions: it can observe, record, and comment; it can interpret and then evaluate, as with Van Gogh, whose human joy and sorrow are poignantly rendered in tearful, agonized cypresses and in apple orchards of beautific bloom; it can even justify, as represented by the work of Velasquez or Cézanne, where solutions to the strongest contrasts between the complexities of nature and the organizing will of the artist are most accomplished; and ultimately, it can create, left to the most absolute artists such as Michaelangelo and Rembrandt.

Is a painting, then, merely a window through which we look? For, if that is all it is, merely a reproduction of a particular view of nature, then it will soon lose interest for us. The underlying organization, the repetitions of forms and colors, the rhythm of lines, these are the elements artists use to command our attention and arouse our feelings.

Why Do We Look At Paintings

The fact that our eyes are bombarded with visual images today — television, movies, advertising — makes cultivation of a selective and discriminating eye more difficult.

The growth of understanding and enjoyment in art is dependent upon individual interests, observation, and introspection. The faculties of judgment must be enlarged and kept fresh by constant practice. The opportunities for this practice present themselves every day. Art infiltrates every phase of life.

It takes a great talent and training to be a good judge of art; but that has nothing to do with the potentiality for most people to get a very great deal out of a work of art. The ways in which a child looks at the world of nature and the world of art can help him understand himself and what kind of a person he chooses to become. His own experience can broaden and deepen his understanding and appreciation of art.

However, a teacher cannot teach the subject matter, the form, or the content of a work of art but can only expose the student to experience in the area of these components.

How Do We Look At Paintings?

What do you see when you look? When you look out of a window on a rainy night, do you see the raindrops sliding down the pane, forming and reforming in patterns? Or do you look through the glass and see the wet streets beyond, the pools of color and reflections of lights? Do you see silhouettes of cars and people moving across the lights? The eye selects and the mind chooses. You may feel curiosity about the group of people huddled in a doorway; another level of your mind may become half-hypnotized by the changing lights and patterns and see flower shapes in the wet pavement, purple and crimson anemones with their dark centers. Looking, thinking, feeling, remembering — how are they all related?

There are many ways of seeing: with scientific observation, with emotional involvement. They are hard to separate. Also there are highly personal and individual ways of thinking and feeling. These are the views master artists present to us.

Our ways of seeing are greatly affected by artists. Very often, without suspecting it, we are seeing, at second or third hand, ideas or images that truly original artists have been the first to express, ideas that other artists, designers, and advertisers have appropriated and have spread far and wide. For fifty years, designers and illustrators have been using Mondrian's austere and spare language of forms and color.

There are other ways that artists affect the world around them, too. Often the visions they create are so enchanting that the visions sometimes become our idea of the real.

As Li-Weng, a 17th century Chinese writer, said, "First we see the hill in the painting, then we see the painting in the hills."

PURPOSE OF GUIDE

Through the use of this guide, one can seek to develop in children the growth of understanding and enjoyment in art.

The manner of organization of the following material is not meant to be limiting to the teacher, but rather to provide a

sequential framework of study which can be individually and creatively expanded. Prints, other than the ones suggested at each level, should be freely used, whether for holidays, special areas of interest, inspiration for creative writing, or simply because they are favorites.

This guide will indicate routes of approach to certain kinds of major art, provide historical and biographical information, clarify certain fundamentals of art, offer some activities related to the various elements, and convey some continuing enthusiasm for the wonder of art creation. Having this material in one package should relieve the teacher of some research.

The discussion of the element of art at each level is closely allied to the following activities as well as to the particular prints selected.

All of the pictures recommended are accessible to teachers through illustrations in familiar art books which are listed in the bibliography. If they are not available, another example of the artist's work can usually be substituted as representative of his style or period.

The most immediate need within any new realm of human experience, as with the child for the world at large, is sheerly to identify. Thus to name the work and the artist is the introduction. The succeeding steps will lead us to a definition and then to an experience.

The development of the formal qualities of a work of art takes place in the feelings of an artist, and it is only through the use of our feelings that we are able to perceive them. Perception can be sharpened and refined by an explanation of principles of pictorial organization and by

ORGANIZATION OF GUIDE

Step	Element of Art	Related Activities	Area of Interest	Suggested Prints	Artists	
1	Study of Color	SEE SECTION 2 OF EACH STEP	Animals and Children	SEE SECTION 4 OF EACH STEP	Audubon Brueghel	Gainsborough
2	Study of Line		Action and Occupations		Chardin Delacroix	Millet Raphael
3	Study of Texture		Still-Life and Landscapes		Constable Gauguin Monet	Renoir Van Gogh
4	Study of Shape		Cowboys and Indians and Portraits		Modigliani Rembrandt Remington	Russell Stuart
5	Study of Space		American Primitive American Historical Sports and Athletes		Bellows Bingham Copley Durand	Homer Ryder Wood
6	Study of Forms of Expression		The Oldest to the Newest		Giotto Fra Angelico Leonardo da Vinci Michelangelo Durer Velasquez	Manet Cézanne Picasso Braque Chagall Klee

practice in their use. This practice is sought through constant and critical probing of the works of art of all historical periods. Most of us can develop this new vision when our interest is tied to some systematic method of search and guidance.

SEQUENTIAL FRAMEWORK OF STUDY

Step 1

Element of Art: Color

The Experience of Color. There are scientific aspects of color and of how our eyes distinguish color, but there is also something elusive and deep in our feelings that responds emotionally to qualities of color. The great masters of color, from Fra Angelico and Titian to Monet and Matisse, have known how to evoke these magical properties of color. We as observers must learn to open our minds to the experience of color, to respond to color as naturally as we respond to music.

Color is the element of art to which we are most sensitive and appreciative. It has an instant appeal to a child. An infant is attracted to a brightly colored object. The average adult will respond to the color in "modern art" even though he is puzzled by the distortion of shape.

Color is the most expressive element because it affects our emotions directly. Color has basic characteristics that are exact and easily systematized, characteristics that function to give form and meaning to the subject matter of an artist's work.

What is Color? Color is derived from light. The sensation of color is aroused in the mind by the way our eyes respond to the different wave lengths of light. Think of a rainbow. The sun shining through the raindrops breaks up light into the colors of the spectrum. The colors of the rainbow then are pure light, but the artists must work with pigments or ground-up colors. These cannot match the brilliance of pure light. All of the colors of the spectrum mixed together make white light. Pigments, however, all mixed combine to produce a grey.

The Physical Properties of Color. Every color which an artist used may be described in terms of three physical properties: **hue**, **value**, and **intensity**.

Hue is simply the color name which is used to differentiate the different wave lengths of light. In order to systematize color relationships, the hues are arranged on a color wheel. The three primary colors are equidistant; the three secondary colors are placed in between the primaries, from which they are mixed; in between each primary and secondary color is an intermediate color, the whole resulting in a twelve color circle. The hues which appear directly opposite each other are known as complementary colors. It is these combinations which produce the most vibrant color effects. Van Gogh said, "I can hardly paint a yellow-green without painting a blue-violet." Look for the ways artists use these oppositions to enhance their colors.

Value distinguishes between the lightness and darkness of colors, or the quantity of light which they reflect. To change the value of a pigment, a neutral, black or white, must be added. Many paintings depend upon relative values for their effect. The Albert Ryder painting, **Death on a Pale Horse**, is a good example of this.

The third property of color, **intensity**, refers to the quality of light in a color, or the brightness or dullness of the pigment. There are four ways to change the intensity of a color: (1) by adding white, thus the hue loses brightness as well as value; (2) by adding black, the hue is dulled as well as the value is darkened; (3) by adding grey, here the color will become less bright, but will not change in value; and (4) by adding some of the complementary hue.

Color Relationships. The key to the successful use of color depends upon an understanding of color relationships. A color by itself has a certain character, but may be greatly changed when it is seen with other colors. The degree of contrast of two colors is the degree of interval between them on the color wheel.

We think of colors as being either warm or cool. Those colors associated with the sun or fire are considered warm. Those colors containing blue and associated with air, sky, and water are called cool colors.

The Uses of Color. Colors may appear to advance or recede within what is called pictorial space. In general, warm colors seem to advance and cool colors recede. A skillful painter commands the movement of color somewhat as a conductor controls the sounds of the instruments.

A second use of color is its ability to create mood, symbolize ideas, and to express personal emotions. We can hardly use the word blue without being vaguely aware of sky and air, but there is also the idea of "feeling blue". The paintings of Picasso's "blue period" are all in a

melancholy mood. Blue also is associated with loyalty and honesty (true blue).

Most truly creative artists evolve a personal style of color tone which comes mainly from their feelings about a subject. John Marin's color is essentially suggestive in character with little expression or form or solidity. In his **Headed for Boston,** the hues are so softened that unity is achieved without loss of liveliness.

The third use of color is its ability to evoke sensations of pleasure because of harmonious combinations. There are no rules for arriving at pleasing effects in color relationship, but there are guiding principles. In color balance, a complementary hue is used with the dominating color. In color pattern, an arrangement in which one color predominates is more interesting. In color organization, there are two basic types. In one, the unity of the hues is dominant, as in Renoir's **Two Little Circus Girls;** in the second, the hue combinations depend upon strong contrast and variety for their interest, as in **Flowers** by Odilon Redon, or in many of Roualt's paintings.

Related Activities

The Color Wheel. Mix with tempera paint, using only the primary colors, the twelve colors of the color wheel. Mount them in circle fashion on individual or class charts.

The Value Ladder. Experiment with value change. In a vertical ladder form, starting at the bottom add lessening amounts of black to a primary color, until at the middle position, the color is at spectrum intensity; then continue upward, mixing increasingly more white with the primary color.

The Intensity Scale. Create a horizontal intensity scale with any two complementary colors at the extreme end positions. Gradually mix a little of the complement with each color until you arrive at a neutral gray in the middle rectangle.

Circles of Contrast. Make experiments of contrast by using rectangles about 2½" x 3½" in size of different colors; then paste circles of color about ¾" on these backgrounds.

Use a spot of primary or secondary color, mount it first on its complement and then on a related or neighboring color.

Using a spot of gray, mount it first on a background of any pure primary or secondary. Next place the same gray against a background which is the complement of the first color used.

Mount these experiments in pairs on a large chart.

Geometric Designs. Divide a piece of drawing paper into thirds. Within these rectangles repeat a simple geometric design and paint each one with a different type of color combination:

manochromatic (different values of one color);

analogous (three or four neighboring hues); and

complementary (two opposite colors).

Area of Interest; Children and Animals

Just as bright colors attract small children, so does the presence of other children or animals; therefore we will utilize this extraordinary interest in the subject to motivate more active observation and participation.

However, let us be cognizant that great works of art are closer to the condition of music than to literature and do not need to "tell a story", nor does everyone have to "see" the story the same way. There is small need then to identify the subject matter of a painting, just as there is little need to know the theme of a musical composition in order to enjoy the **pattern** of it.

Suggested Prints

Audubon, John: **The Black Rat**
White Egret
Woodpeckers

Breughel, Pieter: **Children's Games**
The Census
Autumn (Harvesters)
Winter (Hunters)

Gainsborough, Thomas: **Blue Boy**
A Child with a Cat

Marc, Franz: **The Blue Horse**
Red Horses

Also: Lawrence, Thomas: **Pinkie**

Manet, Edouard[1]: **The Fifer**
Renoir, Auguste[2]: **Child with Watering Can**
Durer, Albrecht: **The Hare and The Squirrel**
Gauguin, Paul[2]: **Three Puppies**
Homer, Winslow[3]: **Boys in a Pasture**
Hicks, Edward: **Peaceable Kingdom**

(1) See Step 6
(2) See Step 3
(3) See Step 5

Artists

Audubon, John 1785-1851. John James Audubon was the son of a retired French naval officer who had commanded a ship in the French fleet at Yorktown, in alliance with the American Revolutionary forces. He was born in Haiti. His mother was a Creole and died soon after his birth. His boyhood was spent in France, during the French Revolution and the beginning of Napoleon's rule.

A neighbor, Dr. Charles d'Orbigny, one of the leading naturalists of his time, was a real influence on the young Audubon, introducing him to watching and sketching wild birds. Audubon's only formal training in painting was a few months spent in study under the famous court portraitist, Jacques Louis David.

He was then sent to America to manage his father's plantation near Philadelphia. He was fascinated by the wild creatures of the American wilderness and neglected the farm for drawing birds.

He failed in several business ventures and was finally jailed for debt; however, his wife proved a dynamic influence on his life. She recognized his genius, encouraged his devotion to nature, and worked to earn money to finance his painting.

He finally made his amateur interest in ornithology and nature a paying vocation. In 1820, he decided to publish a collection of paintings of American birds. He moved to Louisiana where he painted birds in their natural surroundings. His **Birds of America** was published in 1826, with 435 life-sized engravings made from his water colors.

He painted with meticulous attention to scientific detail and a feel for the creatures he represented. He was a pioneer in reproducing birds in their natural environment. He was a brilliant draftsman with a magnificent sense of desigr. He painted with brilliant water colors overlaid with pastels.

Although a failure in the responsibilities of the business world, John was a man of great strength and endurance, handsome, an outstanding athlete, and displayed loyalty, courage, and perseverance. He not only was a talented painter and writer but also deserves to be remembered as one of the first and most influential American wildlife conservationists.

Brueghel, Pieter 1525-1569 [Bryoo kul]. His realistic depictions of village life earned him the name, "Peasant". He studied under a student of Hieronymus Bosche and also in Italy at the height of the Italian Renaissance. His paintings are definitely Flemish with little to suggest he was influenced by his Italian residency.

Brueghel was a keen observer of nature and of the everyday life of his Flemish environment. His rural landscapes are enlivened by the variegated activities of farm and village folk at work and play, as in **The Harvesters.** Some of his paintings depict Biblical scenes on Flemish backgrounds, as in **The Census.** Several pictures record the brutality of the Spanish Inquisition, which showed his resentment of the Spanish occupation of his country at the time.

Brueghel knew his peoples' problems and their follies; he loved their legends and their customs. In his hands, the peasants become the heroic figures, living fully every moment in a too short lifetime. Some of his painting has an almost surrealist character; however the symbolism and earthiness maintain his work as a representation of the life of his time.

He did some drawings for engraving but most of his work was in tempera and oil. Brueghel was the greatest Flemish artist of the 1500's and the best landscape painter of his time.

Gainsborough, Thomas 1727-1788. Thomas Gainsborough was an ardent sketcher from earliest childhood. He drew everything in the landscape around his boyhood home, often entertaining friends by drawing pictures of them. He was the youngest of nine children in a middle-class English family. At fourteen, he went to London to study painting for a time; however he was almost entirely self-taught, developing chiefly by direct observation of nature.

He returned to Sudbury, his home, and married at

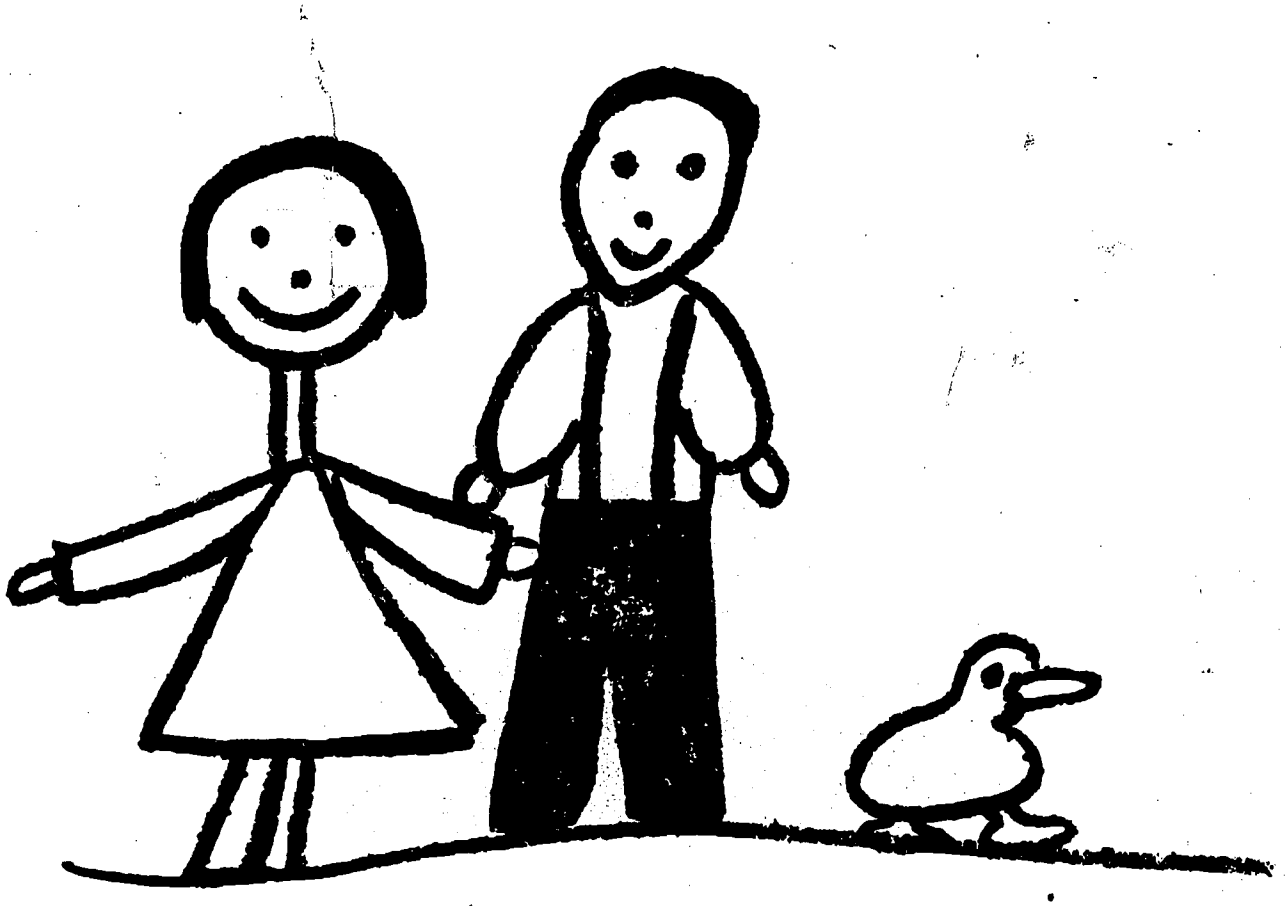
nineteen. He began selling some portraits; and in 1759 he and his wife, a girl with an independent income, moved to Bath. There he won immediate success among the fashionable people who visited the famous resort. He soon became successful and exhibited his pictures at the Royal Academy. He painted pictures of King George III, Benjamin Franklin, and Samuel Johnson among his more than 500 portraits of other leading citizens of the time.

Gainsborough's portraits are intentionally flattering to the sitter, but he painted with unusual sensitivity, grace, and charm. In this, he surpasses Sir Joshua Reynolds, who was an intense rival. His famous **Blue Boy** is said to have been painted to refute a statement by Reynolds that blue should not be used as a dominant color in a portrait.
Reynolds that blue should not be used as a dominant color in a portrait.

Gainsborough was a forerunner of the impressionists, and his light, airy brush strokes achieved delicate nuances of light and shade, with greens and blues as the predominating colors. He often set his figures in a landscape. It is said he preferred to paint landscapes but could not sell them. Some of his landscapes are now highly regarded, such as **The Watering Place** and **The Market Cart.**

Marc, Franz 1880-1916. Franz Marc, a sensitive and artistic child, was the son of a German painter. He started to study theology then changed to art in 1900. He was impressed by the works of the Impressionists, and Van Gogh and Gauguin. He was always interested in animals and decided to experiment with pictures of horses, using certain colors as symbols of his philosophy. He participated in the organization of the Blue Rider (a group of German and Swiss expressionists) exhibition. His last work, **Field Sketch Book,** was done as a soldier in the trenches in World War I and was thought by some to represent the world's return to chaos.

Marc used color as an important element in his compositions. His art had a mystic quality in representing the essence of true being, harmony of the cosmic pattern, and the rhythm of nature. Animals were his favorite subjects. Horses pranced across his early canvases in billowing lines and bold colors. The vigorous charm of his work gives it a special appeal to children.



Step 2

Element of Art: Line

Man Uses Line. Just as line in the form of letters has been used by man for communication, so the artist uses line but in a broader manner. Line is a graphic device that functions symbolically in artistic as well as literary expression. On an objective level, it describes simple measurements and surface characteristics. Subjectively it may be changed to suggest many emotional states.

Line is a man-made invention; it does not exist in nature. Line may be an edge, a meeting of areas, or a contour.

The Physical Characteristics of Line. The physical properties of line are: measure, type, direction, location, and character.

Measure refers to the length and width of a line. There are an infinite number of combinations of long and short or thick and thin lines which, according to their use, may divide or unify the pictorial area.

The **type** of a line depends upon its change of direction (from straight to curved), and the gradualness or abruptness of the change (curved or angular). Alterations of movement of a line become visually entertaining and physically stimulating if rhythmical. A straight line ultimately becomes repetitious and even brittle. A curved line is inherently graceful and yet unstable. The abrupt changes of direction in an angular line create excitement or confusion.

The **type** of line may be contradicted or reinforced by its basic movement. A zigzag type might take a generally curved direction. A horizontal direction usually indicates serenity and stability; a diagonal direction would probably imply agitation and motion, serenity and stability; a diagonal direction would probably imply agitation and motion, and a vertical line generally shows poise and aspiration. This is well-illustrated in Raphael's **The School of Athens.** Aristotle's arms extend horizontally, and the organization of his robe is horizontal wherever possible. Plato's robe is vertical, and he gestures upward with his right hand. This suggests the way in which Plato's philosophy built upon itself, as opposed to Aristotle's, which was a wide ranging investigation of nature. A line's direction is important, for it largely controls the movement of our eyes while viewing a picture.

According to its **location**, a line may serve to unify or divide, to balance or unbalance a pictorial area. A diagonal line could be soaring or plunging, depending on its position relative to the frame.

Consistent use of lines of the same **character** could result in monotony, unless balanced by the variation of other physical properties. The artist is master of the situation; he can determine the emotional quality of his lines by use of various instruments: soft, blurred lines of chalk, precise, firm lines of pen and ink, brush, stick, fingers, etc.

Line as, Related to the Other Art Elements. When a line serves as a continuous edge of a figure or mass, it is called **contour.** A series of closely placed lines creates textures or tones areas. In Rousseau's **Monkeys in Forest;** you see groupings of lines used to stimulate the feeling of textural pattern in jungle growth.

In order to be visible, each line must show a contrast in light and dark against its background, a quality called **value.**

Color may also serve to highlight or neutralize a line. A hard line combines with an intense color will produce a harsh, forceful effect.

In their role of signifying ideas and conveying feelings, lines move and live, full of significant emotions. However, line is not used exclusively to express deep emotion; often it is used for the communication of factual materials also.

Related Activities

Variety in Lines. Like has great variety according to the medium used and the way the artist uses it. Cover a whole sheet of paper with lines, using every medium which is available. Strive for variety by manipulating the medium every way you can imagine.

Line Patterns. Lines may vary in direction and position. Divide a large piece of paper in fourths. Create four interesting line patterns. One, composed of vertical and horizontal lines only, one of diagonal lines, one of curved lines, and one a combination of lines of all directions. Vary the length, thickness, spacing, and color of the lines.

Lines in Space. On a single sheet of paper, make two design patterns of lines, each within a frame shape. One should have a decorative effect, where the lines are the

same thickness and do not cross each other, so that all seem to lie on the plane of the paper. The other should be made so that the lines seem to exist in space, varying in thickness, crossing, of different colors.

Contour Drawings. Using three different media, such as chalk, water color, and ink, make a continuous contour drawing of the edges of transparent objects such as bottles. Repeat the original contour in the other two media. Draw ellipses forming the mouths and bottoms of the bottles and overlap them so that lines in back show through bottles in front, creating a spatial effect.

Emotions in Lines. Express three emotions in abstract continuous line patterns. Straight lines are rigid, diagonal are exciting, vertical are dignified, horizontal are quiet, etc. Remember gradual changes of direction are graceful, abrupt changes are stimulating. Position in the frame is important, also. Name each emotion.

Lines Create Value. Single lines when grouped create areas of dark and light. Make a line drawing of a still-life object, bottle, jug, fruit, etc. Draw vertical parallel lines across the object varying the spaces between the lines to produce changes of value.

Linear Movement in Paintings. In order to get a general feeling for the linear rhythms of paintings, select two paintings with contrasting composition or form, such as the **Reclining Odalisque** by Ingres and **St. George and the Dragon** by Delacroix. First, just observing each painting, express the main lines and directions of each picture with charcoal or blunt pencil on paper. Second, put tracing paper over each painting and search out in more detail the main directions the eye is led. It may help to turn the painting upside down, so that your eye does not become too involved with the subject matter. Make comparisons of the linear movement in the two paintings.

Area of Interest: Action and Occupations

The study of line predicates interest in movement. The child who is motion-oriented relates easily to the embodiment of action and rhythm in paintings. As his world enlarges and his areas of concern widen, interest in other people and their modes of life develop.

Suggested Prints

Chardin, Jean: **The Young Governess**
Soap Bubbles

Delacroix, Eugene: **The Horsemen**
St. George and the Dragon
Arab Rider Attacked by Lion

Millet, Jean: **First Steps**
The Gleaners
Feeding Her Birds

Raphael, Sanzio: **St. George and the Dragon**

Also: Renoir, Auguste[1]: **Two Little Circus Girls**
Degas, Edgar: **The Dancer**
Brueghel, Pieter[2]: **Haymaking**
Vermeer, Johannes: **The Cook**
Homer, Winslow[3]: **Breezing Up**
Stuart, Gilbert[4]: **The Skater**
Eakins, Thomas: **The Gross Clinic**
Monet, Claude[1]: **Fishermen of the Seine**
Bellows, George[5]: **Dempsey and Firpo**
Picasso, Pablo[7]: **Acrobat on a Ball**

(1) See Step 3
(2) See Step 1
(3) See Step 5
(4) See Step 4
(5) See Step 6

Artists

Chardin, Jean 1699-1799 [shar-dan]. Chardin is regarded as one of the great painters of the 1700's. He was born in Paris and was content to live there all of his life, painting common objects and scenes of daily life. He studied under Cazes and had practical experience painting in the details in pictures of fashionable painters.

His first exhibition, in 1728, included **The Skate,** which now hangs in the Louvre. He was always exceedingly conscientious and precise in his attention to line and shadow.

He encouraged young painters, David and Fragonard being students of his. His use of colors, so gay and harmonious, was a great influence on later painters such as Cézanne, Renoir, and Matisse.

His still-life pieces seem to suggest the Dutch school, but actually he is of Latin tradition with his use of color and light.

He was very happy doing children, as in **Soap Bubbles** and **Girl with Cherries.** His paintings are carefully composed, and each part has a balanced and proportioned part in the final effect.

His simplicity and integrity gave to the sophisticated French art of the 1700's a balance appreciated even then. He made still life important as a subject for painting.

Delacroix, Eugene 1798-1863 [duh lah krawh]. His father was an ardent supporter of the French Revolution. Delacroix's sympathy with the cause was shown in his picture, **Goddess of Liberty at the Barricades.** He studied in the Atelier of Guerin. His first painting, **Dante and Virgil in the Infernal Regions,** attracted much attention and met with mixed reviews. His paintings were a departure from the school of classicists.

He was actually the leader of the Romantic movement of French painting. The writings of Shakespeare, Byron, and Sir Walter Scott inspired many of his pictures. He was a master of tragic subjects, and his paintings showed an intense feeling unknown in the work of today. He used dashing brushwork, bold color, and emotional line.

After his visit to Morocco in 1832, his canvasses often dealt with harem subjects, lion hunts, and other scenes from Arab life. His **Arab Rider Attacked by Lion** is a good example of this.

Delacroix's highly individual style and independence as an artist made him a forerunner of modern art.

Millet, Jean 1814-1875 [me-lay]. Millet was born near Cherbourg, son of a peasant family. He showed early talent and was sent by the town council to study under Delaroche in Paris. He was a misfit there and left to teach himself at the Louvre, supporting himself by any odd job he could find.

He was finally admitted to the French Academy in 1847, after having several exhibits of paintings with Biblical and mythical scenes. He moved to Barbizon in 1848, where he became the leader of a group of landscape and nature painters (later called the Barbizon School of Painting, living there. Here he hit upon the line of art in which he could really express the sincere feelings of his heart.

He sympathized with the hardship and toil of the farm laborers. Some have accused him of being a social revolutionist because his interpretation of the peasant's lot was so gloomy and pessimistic. He himself was almost all his life battling poverty and privation.

He has portrayed the rural isolation and soil slavery with a certain broad and impressionistic treatment which is sincere and original. His works show masterly use of lines; and although his coloring may be sombre, the life of each picture is found in the pose of the figures as they move in harmony with their monotonous and melancholy toil as shown in **The Gleaners.**

At first his paintings were misunderstood, but gradually they were recognized at their true value, and he was hailed as the greatest painter of modern France.

Raphael, Sanzio 1483-1520 [raf-fay-el]. Coming from a cultivated and elegant background, Raphael received early training from his father, a favorite court painter. He studied with the painter Perugino in Umbria; the work he produced at this time, showing balance of design, pure colors, poised grace of figures, and spaciousness of landscapes, is called his Umbrian period.

He then went to Florence where he was influenced by Leonardo da Vinci and Michelangelo. From these masters he learned to paint gracefully and how to paint anatomy. It was during this time, his Florentine period, that he did many of his famous Madonnas.

Raphael painted his masterpieces in Rome during the last twelve years of his life. He painted a number of frescoes in the Vatican, including the **Chamber of the Signature,** of which **School of Athens** is a part. At this time, Michelangelo was painting the ceiling of the Sistine Chapel.

Raphael was one of the most loved painters of his time. He seems to express most comprehensively the ideals of the High Renaissance, which tended to be secular and aristocratic.

For centuries, Raphael has been regarded as the master of the painting of figures in groups, using a perfect organization of the groups into the entire composition. His frescoes, tapestries, and altarpieces, as well as his magnificent paintings, influenced many artists who followed him.

Step 3

Element of Art: Texture

Sensory Reactions to Texture. Texture is unique among the art elements in that it activates two sensory processes at the same time. In viewing a picture, the observer may have vivid feelings of touch, vicariously experienced, as well as sensations of vision. Tactile response is the concern of the artist and he has a considerable array of textural effects available to him.

Types of Texture. If an artist chooses to attach natural or artificial materials to his work, he is employing actual texture, one which can really be sensed through touch. Vincent van Gogh's paintings serve as a good example of how the very material with which an artist works serves as actual texture. In Van Gogh's paintings rough textures have been produced by building up pigment on the canvas.

Two kinds of textural experimentation are: papier colle, a technique involving the pasting of bits of various kinds of paper directly on the picture surface in order to enliven selected areas; and collage, the use of wire, wood, sandpaper, etc. in either simply non-representational material arrangements or combines with drawn and painted passages based on subject material.

Simulated textures are very common in the field of art and are actually an academic procedure calling for careful rendering of the light and dark patterns created by surface character. Typically Flemish is Jan van Eyck's painting, **Traveling Altar Piece,** with its pleasant selection of simulated textures.

A third type of texture is one which may be called invented, more properly described as decorative pattern. It is non-representational, ordinarily geometric, and should function effectively within the framework of the design. **Girl before a Mirror** by Picasso illustrates invented texture well.

Formal Functions of Texture. By the magnifying or unlikely placement of texture, the artist can evoke emotional response. Certain types of textures are associated with certain environments, experiences, or attributes of character, i.e. "slippery as a snake".

Spatially, finely detailed texture denotes nearness, and indistinct detail suggests distances. The type of texture depends upon the physical reference of the observer. A leaf surface will differ in appearance depending upon the whether it is seen through a microscope, at arm's length, or in the distance, where its association with other leaves produce a new texture entirely.

The great power of attraction exerted makes it a useful tool in controlling the relative dominance of the subject material. An existing shape of great size or color brilliance will tend to dominate the entire picture if it is given an exciting texture, too. Conversely, a negligible area, if highly textured, might contend with the larger shape for the observer's attention.

In making his flat patterns, Matisse used some plain textures, some striped ones, some figures, and some dotted, as is shown in **The Purple Robe. The Luncheon of the Boating Party** by Renoir is a good example of how he liked to show the surface qualities of various materials, such as cloth, fruit, glass, silver, straw, the hair of a dog, and various tints of human flesh.

Related Activities

Textures: Actual, Simulated, and Invented. Select four contrasting, flat, actual textures, such as leaf, wood, burlap, etc. Mount these across the top of a cardboard background. Using these as models, create four simulated textures (careful copies) and mount them underneath. Using the actual textures as guides again, create four invented textures (decorative patterns). Group them under their actual texture models.

Texture Rubbings. Texture rubbings can guide a student to the infinite varieties of actual and simulated textures. Place several pieces of paper over different coarse textured surfaces. Rub over paper with soft pencil or crayon. Assemble these textures in a chart of picture.

Papier Colle. Experiment with papier colle by assembling several varieties of paper, i.e. newspaper, cellophane, foil, etc., and arrange on a flat surface so that it will have an expressive, as well as sound, structural form.

Collage in Representation. Experiment with a collage, by gathering textured material, i.e. string, wire, cotton, cork, rubber, sand, soap, pebbles, etc., and cut, paste, and assemble these on a picture surface. Use normal media such as paint, crayon, or ink to make this an expressive representational picture.

Decorative Textures. One medium used with ingenuity by the artist can create considerable texture variation. On a plain piece of white paper, scribble with pencil a continuous line movement, crossing and recrossing itself. Create a pattern by filling in many of the shapes created with decorative textures made with colored crayon line, dots, small shapes, etc. Fill in some areas with solid color. Areas which touch each other should be distinctly contrasting in color, value, or character.

Surface Variety. Another variation of texture may be achieved by treating the surface in a variety of ways before applying any medium. Using a piece of strong white paper, divide the picture field into various sized areas and try different ways of changing the surface texture by needling, scoring, scraping, crumbling, rubbing, folding, or sanding. Media may then be added to the surface.

Area of Interest: Still Life and Landscapes
Impressionists and Post-Impressionists

Moving away from the basically concrete areas of study, the subject, color, and action of paintings, as the child matures in his experience and perception of the forms of expression in art, let us now consider two other types of subjects and an important artistic interpretation or style.

Still Life. Many artists enjoy painting things that do not move. Flowers are a popular subject, but food, plants, pots, and pans are common, too. Painters usually choose something closely related to human life. Peasant tools and dishes depict simplicity, as in Chardin's **Still Life with Clay Pipe;** ornate objects made of precious materials suggest artistocratic life.

Many artists and critics today are more interested in the visual form of the picture than they are in the objects in it. They admire a still life by Chardin or Cézanne, such as **The Big Apples,** because the artist organized his objects into a firm, complex design. Realistic painters like Chardin liked to make their objects look solid, with accurate surface textures.

Landscape. Views of nature on land or sea have long been favorite subjects for painters. They train themselves to observe carefully and to remember what they see. The painter can open an imaginary vista into deep space from his viewpoint. He can arrange his lines, shapes, and colors to give the illusion of perspective. The painter is free to rearrange things and to change his lights and colors, showing any time of the day or season.

Pure landscape, without human figures, was rare in Europe before the 1600's. It was used as a background for figures, as in the **Mona Lisa.** Later artists, like Corot, showed classical Greek and Roman landscapes, which looked like carefully tended parks; then in the 1600's, Van Ruisdael showed that nature can be dramatic and beautiful in its own way.

Impressionism. In the 1860's and 1870's, people became interested in science and nature. Painters tried to analyze color by the laws of physics. They wanted to represent the visual qualities of sunlight at various times of the year. They put small colored strokes side by side so the hues seemed to blend and shimmer, with reflections of color even in the shadows. Landscape became the favorite subject matter of the Impressionist painter because of the variability of local colors under changing weather conditions. However, the subject matter was not the significant point, as it had been in previous movements, where the freedom of choice of subject was the trend. Rather the emphasis was on the form of the work of art (materials and method).

Claude Monet had many angry critics of his new way of painting that brought a new lightness and sparkle into painting. It seemed to destroy all they had admired in painting. The new is always difficult to accept. A critic, using the title of a painting by Monet, **Impression: Sunrise,** gave the name Impressionism to the group of painters working and exhibiting together in the 1870's and 1880's. Monet, Pisarro, Renoir, Manet, Degas, Sisley, and Cassatt are among the artists associated with Impressionism.

Post-Impressionism. At the end of the 1800's, artists felt increasingly free to experiment with form, design, and expressionism. They no longer felt obligated to represent nature realistically (perhaps the advent of photography had an influence here). They chose to disregard many of the rules set up for classical painting.

The most important artists in this reaction were Paul Cézanne, Paul Gauguin, and Vincent van Gogh; from these three pioneers stem the major directions of 20th century art. Their objectives were: (1) to return to the structural organization of pictorial form (represented primarily by Cézanne); (2) to emphasize decorative organization for the sake of unity as well as the enchanting patterns which might result (mainly Gauguin's objective); and (3) to

consciously use exaggerations of natural appearance for emotionally suggestive effects (the subjective expression of Van Gogh demonstrated in The Starry Night).

While Cézanne, Renoir, and Seuret led this trend, other individualists stayed somewhat outside these movements. Degas painted ballet dancers and race horses with rich pastels, Toulouse-Lautrec created vivid posters and graphic scenes of Paris cafes and theaters, and Rousseau designed fantastic jungle scenes.

In general painters chose more everyday subjects and fewer religious or aristocratic ones. They also worked increasingly on visual form and design rather than on subject matter.

Suggested Prints

Constable, John: **The Leaping Horse**
The Hay-Wain

Gauguin, Paul: **Three Puppies**
Flowers and Fruit
Landscape with Peacocks
Tahitian Mountains
Riders on the Beach

Monet, Claude: **Impression: Sunrise**
Chrysanthemums
Sea Coast at Trouville
The Railroad Station
Regatta at Argenteuil

Renoir, Auguste: **Girl with the Watering Can**
In the Meadow
Le Pont Neuf
The Public Garden

Van Gogh, Vincent: **The Starry Night**
Cafe at Arles
Church at Arles
Haystacks in the Provence
Flowers in Copper Vase
Farmers in the Field
Field at Arles
Room at Arles
Sunflower
Dutch Landscape

Seurat, Georges: **Banks of Seine**
A Sunday Afternoon

Hobbema, Meindert: **The Watermill with the Roof**

Brueghel, Pieter[1]: **Harvesters**
The Census

Klee, Paul[2]: **Flowers in Store**
Landscape with Yellow Birds

Cézanne, Paul: **The Stockade**
Stilleben
Apples and Pears
Still Life
The Blue Vase

Hsuan, Ch'ien: **Early Autumn**

Vlaminch, Maurice: **Winter Landscape**

Braque, Georges: **Still Life—Table**

Manet, Edouard: **Flowing Ivy**
Vase of Peonies
Harmony in Red

Sisley, Alfred: **Moret-Sur Loing**

Utrillo, Maurice: **Mont St. Michel**

Wheat, John: **Good Old Wintertime**

Wood, Grant[3]: **Early Spring**
Homestead

(1) See Step 1
(2) See Step 6
(3) See Step 5

Artists

Constable, John 1776-1837. Constable had much conflict with his father over his choice of career. His father wanted him to be a minister rather than a painter but compromised on his entering the family business in England. John spent every spare hour sketching the countryside. Finally his father allowed him to study art in London.

Constable is generally considered one of the greatest English landscape painters. He originated the kind of

landscape that still looks most natural. Painters before him had painted landscapes in brown tones. When Constable used green for grass and leaves, his color seemed bright and vivid. He probably achieved this naturalness because he made preliminary sketches outdoors. Previous landscape artists had painted in their studios.

Constable painted warm afternoon scenes of the English countryside. His work received little attention in England, but in France he exerted a notable influence on landscape painting.

Gauguin, Paul 1848-1903 [go gan]. Gauguin had an adventurous, dramatic life. After his father's death, his Mestizo mother took him to Peru. He worked for a while as a sailor, and then became a successful stockbroker. He married a Danish woman and had five children. As an amateur painter he became a friend of many Impressionist artists. In 1884, revolting against convention and routine, he left his job and abandoned his family in search of a life of freedom and opportunity to paint. He became difficult and self-centered, but this egotism helped him to keep on painting despite poverty, neglect, and illness. The next twenty years were spent in restlessly travelling between Europe and the South Seas in search of self-realization. He died in the Marquesa Islands, lonely and desperately poor.

Gauguin was one of the most significant artists of the late 1800's. A painter and graphic artist, he was one of the pioneers of Post-Impressionism. The spectacular life of this strange, unhappy man affected his art. The primitive, unspoiled people he sought for subjects, plus his feelings for the emotional and symbolic power of color are his chief contributions. His style was deliberate simplification: flat tints enclosed within strong lines, large dramatic forms, no distracting details.

Though his exotic pictures were not accepted favorably in his own time, they have grown in significance. Their fine design, rich color, implications of primitive, ritualistic belief eventually brought him the reputation as one of the leading masters of the last 100 years.

Monet, Claude 1840-1926 [mo nay]. Although born in Paris, Monet spent his childhood on the Normandy coast where he worked with Boudin and Jongkind. Monet was inspired by the discovery of the iridescence of the sea, the fascination of its fogs and mists.

He later studied in Paris, but disliked the classical type of painting then popular, and joined several artists, Pissaro, Renoir, and Manet, whose ideas agreed with his own. This group became the Impressionists, with Monet accepted as the leader.

The Impressionist movement received its name from his picture, **Impression: Sunrise,** (1874). A non-conformist, he broke all established rules of theory and method. Using such subjects as the sea, rivers, fields, Monet painted fleeting impressions of objects under varying conditions, often the same subject many times over to show the effect of light and atmosphere at different times of day, in different seasons.

Monet devoted the last years of his life, despite failing eyesight, to his famous series of lily-pond pictures, **The Waterlilies,** in which he carried his style to the edge of pure abstraction.

Renoir, Auguste 1841-1919 [rehn wahr]. Apprenticed to a decorator in Paris at sixteen, Renoir began his career in art by painting flowers in porcelain, fans, and blinds. At Gleyre's studio, where he studied, he met Monet and other young painters who were to form the Impressionist group. He later settled in the South of France; and despite crippling arthritis in his hands, he continued to paint until his death.

Although Renoir's early paintings show many Impressionist characteristics, the broken color technique used by Monet, misty, light, smooth surfaces, he later developed his own style. He incorporated ideas from Renaissance painters, especially Raphael, and developed a new appreciation of line. He also preferred figure painting to landscapes. He loved life and people and created charming joyous art which admitted no dark side.

In all of his paintings, portraits, nudes, landscapes, still-life, his treatment of surfaces created textures as satisfying as his colors.

Van Gogh, Vincent 1853-1890 [van go]. Van Gogh came from a deeply religious family and had an innate desire to serve his fellow man. After disappointment in both love and religious ministry, he turned to art. He was supported for most of his life by his devoted brother, Theo, an art dealer.

He worked furiously, first in his native Holland, then in Paris where he met and worked with the Impressionist group, and finally in Arles where he spent the most fruitful period of his life, painting approximately 200 pictures in one year. His last years were clouded by mental illness, and he died by suicide at the age of thirty-seven.

Van Gogh's tragic life and brilliant canvases have made him almost a legend. His early pictures showed his deep sympathy for under-privileged people in their sombre colors and massive solidity. His masterpiece of this early period was **The Potato Eaters** (1885). Under the influence of the Impressionists, his palette soon grew light and even gay, his brush beagan to form thick, linear strokes, which gave an unusual animation to the surface of his pictures. He was still not satisfied in his search for colors and subjects until he went to Arles. His later work was unique in that he combined a vivid impression of the quality of the subject with an equally compelling expression of his inner reactions to the world, through turning, swirling brush strokes, thick paint, and brilliant color. This is well-illustrated in his **The Starry Night.** (1889).

Step 4

Element of Art: Shape

Shapes as Illusions. Shapes are as important to artists as bricks are to bricklayers. That is, both are the material from which can be fashioned structures of beauty, craftsmanship, and permanence. However, bricks are tangible objects, and shapes exist only as the illusions they create. The artist's role is to make the illusion believable. It may be an illusion of pure fantasy, it may be semi-fantasy, where his work is identifiable with objects, or it may be as convincing as reality.

A shape is an area of value, color, or line, possessing more or less measurable dimensions, depending upon its complexity. Shape variety can range from symmetrical to asymmetrical, poised to awkward, static to dynamic, outgoing to retiring, etc.

Usually, the shapes or objects in a work of art are the origins of a feeling of the artist; this then becomes a personal expression which cannot be portrayed through the literal copying of surface appearances. Object-shapes undergo a certain transformation and become individualized as a part of the style of the artist.

Ordering of Shapes. There are certain fundamental principles of composition which control the ordering of shapes. They are (1) the achievement of balance; (2) the control of the direction and duration of the observer's attention; (3) the development of an appropriate ratio between repetition and variety; and (4) the consistency of the space concept.

Balance. The sense of balance is "felt" in the art elements in terms of the various properties composing them. For instance, a dark shape seems heavier, or a shape with an intense color seems to have a stronger attraction. The direction and amounts of force depend upon placement, size, accent, and general shape character. The amounts of force developing out of all these factors should counter-balance each other. **Still Life Fruit** by George Braque has many elements which contain direction of force.

Control of Attention. The artist may guide the attention of the observer according to certain predetermined paths, facilitating visual transition from one area to another, and using rhythm as a unifying device.

Deciding the importance of various areas of the work is a matter of artistic selection. It results from the artist's feelings about his subject matter as well as the influence of design principles. Examination of a picture of a crucifixion would probably reveal that the artist had managed to make the figure of Christ paramount in pictorial importance. Importance of this kind would be based on contrast of location, size, value, texture, or color. The degree of contrast dictates the degree of attention.

Shape Character. The qualities that make shapes alike or different are the product of technique or shape character. It may be natural (as in stones, leaves, puddles, clouds, etc.) or it may be abstract or contrived by the artist. Generally, we tend to think of natural forms as those molded by the forces of nature into rounded shapes, or as those elemental organic forms (amoebas, cells, etc.). This biological affinity for the curve has led to the term, bio-morphic, to describe those curved shapes in art which suggest life.

In contrast are the rectilinear or geometric shapes. These bear the imprint of man's invention and give impetus in the cubist design.

Shapes and Space. Actual or implied shapes, and some degree of space, are contained in every work of art. Space concepts are used arbitrarily to achieve the desired results.

The creation of three-dimensional shapes predicates the depth of space within which they must exist. Intuitive methods of space control are overlapping, transparency, inter-penetration, inclined planes, disproportionate scale, fractional representation and any application of the spatial properties of the art elements (such as the advancing and receding of color, value, texture, etc.).

Linear perspective, the directing or parallel lines toward a common point, is a common mechanical means of demonstrating the visual appearance of shapes in space. There are disadvantages to using this familiar mode of vision in works or art, however. An interesting contrast between uses of space can be seen in comparing Brueghel's concept of boundlessness in space (**The Harvesters**) and John Marin's preference for emphasizing the essential flatness of his painting surface (**Phippsburg, Maine**).

Formal Meaning of Shape. Observing all of the principles of shape will not help unless those shapes suggest meaning. There are certain meanings within shapes that are readily recognizable, while others are more complex and less clear. Squares, for example, commonly transmit sensations of perfection, stability, stolidity, symmetry, self-reliance, and even monotony. Similarly, circles, ovals, and rectangles possess distinctive meanings. Their meaningfulness, however, depends on their complexity, their application, and the sensitivity of those observing them. The artist usually selects his shapes according to the expression he wishes to project, but he may have been initially motivated by the psychological suggestions of shape.

The Picture Frame as a Shape. The very surface on which the artist works is a shape and presents the beginning of a mood. A basic harmony should be achieved between the frame and its contents; horizontal shapes should predominate in a horizontal frame and vertical shapes in a vertical frame.

Related Activities

Filling the Frame. Every artist starts with one large shape (his frame). His problem is how to divide this area into smaller shapes which are interesting. With a crayon, divide a rectangular shape into five or six areas of unequal size and varied in shape character. Strive for variety. Fill in the areas with contrasting solid colors. Try to make the most interesting shapes stand out through a contrast of value and color.

Organization of Shapes. Create three decorative organizations using: rectangular shapes, both vertical and horizontal; triangular shapes; bio-morphic shapes.

Shapes in Space. The space concept may be shallow, deep, or infinite. First, arrange several circles, squares, and triangles in decorative and shallow space (not overlapping); second, transform this into deep space by substituting in another picture using the same arrangement, solid forms such as cubes, spheres, and pyramids.

Realism and Distortion. Shapes can be used in many ways to portray natural objects. A pictorial design can be actually strengthened by transformation or distortion. Set up a group of still-life objects. Draw the arrangement as realistically as possible, paying attention to sizes, proportions, shape relationships, and value changes.

In a second picture, draw the same still-life group. This time flatten the object-shapes and spaces to create a decorative pictorial pattern. Sacrifice objective identity in order to unify this pictorial organization.

Frame Shapes. For pictorial unity, we should use shapes which echo the frame shape. Select a real object with fairly complex and interesting outline forms (a log cabin or a brick building). Draw and distort the object to fill and repeat the lines of: (a) an elongated vertical frame shape, (b) a stretched-out horizontal frame shape.

Emotion in Shapes. Like line, shapes of various kinds can suggest emotional qualities. Working with free shapes, geometric shapes, or combinations of shapes, create abstract drawings to go with titles such as **Tempest, Rowers, Ballet Dancers, Circus Clowns, Protest,** etc. Try the same thing with invented words such as **Balooma, Irskt, Sleema, Rz-z-z-z, Slovodious,** etc. as the theme. Thirdly, try to express your own reactions to certain situations such as **loneliness, mystery, excitement, triumph, despair, conflict,** etc.

Area of Interest: Portraits

Cowboys and Indians. What is more interesting than a human face? All through life we study faces, trying to guess what kind of a person lives behind them. Some artists are more attracted by faces than by any other subject. Great portraits show us a fascinating gallery of faces in which each artist emphasizes the qualities that especially interest him.

Artists try to bring out different things in their portraits. Albrecht Durer, in **Hieronymus Holzschuher,** showed marks of character in an older face. Leonardo da Vinci in the **Mona Lisa,** hinted at an unusual personality using an unusual expression. Hans Holbein, in **Henry VIII,** tried to bring out distinctive characteristics of the face without exaggerating them too much. Frans Hals, in **Malle Bobbe,** fully modeled the features of his subject with light and

shade. Anthony Vandyke, in **Charles I**, included interesting costumes and accessories. Jean Auguste Ingres, in **Madame Riviere**, created a complex design of graceful lines and colors. Amadeo Modigliani, in the **Girl in Pink Blouse**, liked to repeat a narrow, elliptical shape and the long flat curves that form part of an ellipse. His paintings stressed a sensitive shape arrangement within a shallow space concept.

As children expand their awareness of history, they become interested in the lives of famous people. In conjunction with their study of biographies, a consideration of the portraits painted of those subjects provides some insight into a particular view held by one of their contemporaries.

Another area of high interest to children concerned with the origin and development of their state, is the romance of the westward movement. The uniqueness of the frontier phenomenon excites the imagination and spurs the interest in that traditionally American subject of "cowboys and Indians".

Botticelli, Sandro: **Portrait of Young Man**
Roualt, Georges[2]: **The Old King**
The Clowns
Cézanne, Paul[2]: **Self-Portrait**
Gainsborough, Thomas[3]: **Blue Boy**
Klee, Paul[2]: **Sinbad the Sailor**
Manet, Edouard[2]: **The Fifer**
Wood, Grant[4]: **American Gothic**
Whistler, James: **Whistler's Mother**
Gauguin, Paul[1]: **Little Breton Girls**
Catlin, George: **Bear's Track**
Bierstadt, Albert: **Buffalo Trail**
Howland: **Buffalo Hunt**
Kandinsky, Vasili[2]: **Indian Story**
Young-Hunter: **Old Santa Fe Trail**

(1) See Step 3
(2) See Step 6
(3) See Step 1
(4) See Step 5

Suggested Prints

Modigliani, Amadeo: **Gypsy Mother and Child**
Young Parisienne
Alice
Portrait of a Young Man

(Van Rijn), Rembrandt: **Young Girl at Open Half Door**
The Artist's Son
Self-Portrait

Remington, Frederic: **Old Times Plain Fight**
The Apache

Russell, Charles: **Toll Collectors**
Indians Discovering Lewis and Clark

Stuart, Gilbert: **George Washington**

Also: Van Gogh, Vincent[1]: **Portrait of a Young Man**
Rubens, Peter Paul[2]: **Portrait of a Negro**
Reynolds, Joshua: **Master Crewe**
Sargent, John Singer: **Ellen Terry**
Hogarth, William: **Graham Children**
Shrimp Girl
Da Vinci, Leonardo[2]: **Mona Lisa**
Holbein, Hans: **Edward VI As a Child**

Artists

Modigliani, Amadeo 1884-1920 (moh dill yahn ee). The son of poor Jewish parents, Modigliani was born in a ghetto in Leghorn, Italy. His mother encouraged his interest in art, and in 1906 he went to Paris to study. He lived a tragic life, plagued by ill health, alcoholism, drugs, and dissipation. His art shows the influence of Negro culture, from which he took his long, oval faces; also by the paintings of Botticelli and Cézanne. He died from tuberculosis at an early age.

Most people know Modigliani's portraits best. He painted artists, musicians, and models. Their elongations of line do not destroy the appeal of his interpretations of people. Many familiar elements of modern design (long, oval faces, sloping shoulders, passive figures) can be traced directly to Modigliani.

He made notable contributions to art in both painting and sculpture. His paintings combine the elegance, melancholy, and symbolism of Fifteenth Century art with the primitive simplicity of his native Tuscany. He placed more emphasis on beauty of line and form than on harmony of color.

Rembrandt, (Van Rijn) 1609-1669. Rembrandt was born in Leiden, Holland, the son of a miller. He began to study art at an early age and was an active artist by the time he was seventeen. In 1634, he married and became a fashionable portrait painter. He was successful and wealthy, but tragedy struck; his wife and three of his four children died. From that time on, he withdrew increasingly into himself. He managed his financial affairs badly and was poor the rest of his life. He married again, but both his wife and his remaining son, Titus, the subject of many paintings, died soon after. Rembrandt lived the last years of his life in loneliness and poverty; by the time he died, people had almost completely forgotten him.

Rembrandt stands as one of the great masters of art for all time. He was one of the few Dutch painters of the 1600's who chose a variety of subjects, landscapes, religious and historical pictures, notable portraits, and figure compositions.

While other Dutch portrait painters emphasized realism, Rembrandt portrayed them in a poetic manner. He used interesting light effects to create an air of mystery in the prosaic Dutch people. His early portraits are showy in dress and style, his later ones, simpler and more serious. He produced etchings and engravings unequalled in tone values and graphic technique, also. His work reached a climax in 1642 with **The Night Watch,** which is regarded as one of the world's greatest paintings.

Remington, Frederic 1861-1909. Remington was born in New York and studied art in New York City. Poor health forced him to live in the West, where he served in the Army against the Indians, was a cowboy, shot antelope and buffalo, and lived for a time with friendly Indians. He came to love the West so much that he wanted to paint what he saw. His works are realistic and colorful. Few artists have drawn the horse with so much character and life-likeness.

Remington was a writer, sculptor, and painter but is best known for his action-filled paintings of the Western plains. Among his best known works are **Cavalry Charge on the Southern Plains** and **The Last Stand.**

Russell, Charles 1865-1926. Russell was born in St. Louis but went to Montana to be a cowboy when he was sixteen. He became known as "the cowboy artist". He captured the life of the Old West in oil paintings and in bronze sculpture, portraying Indians, frontiersmen, cowboys and animals of the plains and mountains.

Stuart, Gilbert 1755-1828. Born in Rhode Island, Stuart began to paint when he was thirteen. He attracted the attention of a Scottish painter living nearby who took him to Edinburgh to study. On the death of his patron, Stuart worked his way home but later returned to London to study portraiture under Benjamin West. He became successful almost immediately with his portraits of George III, Sir Joshua Reynolds, and Louis XVI of France.

He worked for five years in Ireland, after going there because of financial difficulties. In 1793, he returned to America, where he spent the rest of his life as official portraitist of the new world society.

Stuart began a new style of portrait painting in America. Unlike John Singleton Copley, who surrounded his subjects with the objects of their daily lives and professions, Stuart usually concentrated on the head. He painted many portraits of George Washington, done in three different ways. The first is the Vaughan type, showing the right side of the face. The second is the Landsdowne portrait, with the President standing, hand outstretched. The third, and most famous, is the Athenaeum head.

Other portraits by him included those of Jacob Astor, John Adams, Thomas Jefferson, and James Madison. The characteristics of Stuart's portraits are the fine coloring and life-like expression. He ranks with the best portrait painters of his time and was important as one of the first American painters.

STEP 5

Element of Art: Space

Types of Space. Space is felt in every work of art. It is actually a product of the "tools" or other art elements discussed in this guide: color, line, texture, and shape. There are two basic types of space available to the artist: decorative and plastic.

Decorative space is a depthless surface, a space which exists across the plane rather than in it. Plastic space is all of the images which assume the qualities of the third dimension. Since man bases much of his art on his experiences in the objective world, it is a natural conclusion that he should explore the resources of pictorial space.

The deep or infinite space concept is traditionally indicated by size, position, overlapping images, sharp and diminishing details, converging parallels, and perspective. Infinite spatial concepts dominated Western art from the beginning of the Renaissance (about 1350) to the mid-1800's. During this period, generations of artists, including Botticelli, Ruisdael, Brueghel, Rembrandt, and Corot, developed and

perfected the deep space illusion because of its obvious accord with visual reality.

Present-day art is largely dominated by the shallow space concept. **The Knife Thrower** by Henri Matisse is done with no intended depth; Modigliani constructs his backgrounds so as to limit the vision of the viewer.

Sometimes artists take an intermediate spatial position, which might be compared to a shadow box or stage effect. Egyptian, Oriental, Byzantine, and medieval artists used shallow space in their work. In the paintings of Jacques Louis David, most of the figure action is on a single plane in the foreground with a back-drop effect of flat architecture. Of the modern artists who have elected to use shallow space because it allows more positive control and is more in keeping with the actual flatness of the working surface, are Gauguin, Matisse, and Modigliani.

Space, like other qualities in art, may be either spontaneous or premeditated but always results as a product of the artist's will. Therefore, the traditional methods of spatial indication, which are given here, are merely a means of giving the student a basic conception of the more significant spatial forces.

Size. Generally, largeness of scale means nearness. If we are to use depth-scale as our guide, a figure must assume a scale to correspond to its distance from us. This is not always so in art, however, as in many periods and styles of art (and in children's work!) large scale is assigned according to importance, power, and strength, regardless of spatial position. The importance of the Madonna in Stephan Lochner's fifteenth-century painting, **Madonna in the Rose Arbor,** is a good example of the adjustment of size to equal importance, known as hieratic scaling.

Position. There seems to be automatic acceptance that the position of objects is judged in relation to the horizon line: the bottom of the picture plane is seen as the closest visual point, and the degree of rise of the visual units, up to the horizon line, indicates subsequently receding spatial positions. This manner of seeing is instinctive, having grown out of exposure to the objective world. The obvious progression of sizes of the figures in Seurat's paintings, **The Bathers,** is a strong example of spatial recession.

Overlapping. Another way of suggesting space is by overlapping planes or solids so that one object covers part of the visible surface of another, thereby making the first object appear nearer.

Sharp and Diminishing Detail. Because of the construction of the human eye, man is not able to see near and distant planes with equal clarity at the same time. A glance out the window will confirm the fact that close objects appear sharp and clear in detail, while those at great distances seem blurred and lacking in definition. Cézanne's painting, **The Stockade,** shows primary spatial distinction between two land masses on either side of water.

Converging Parallels. The general principle of this spatial rule is the idea of two parallel lines converging as they move back into space, ultimately to the vanishing point. If an artist is painting a picture from a fixed point of view and places an emphasis on accuracy of representation, this is the view he presents, as in De Hooche's **Dutch Courtyard.**

The Spatial Properties of the Elements of Art. It is the inter-relationship between elements that gives the greatest feeling of space. Each of these relationships has been discussed at Steps 1, 2, 3, and 4; therefore a referral to the particular level of each will direct you to an explanation:

1. Line and space—step 2
2. Shape and space—step 4
3. Texture and space—step 3
4. Color and space—step 1

The Search for a New Spatial Dimension. The optical, scientific mastery of nature was the goal of the Renaissance artist. By restricting his attention to one point of view, he could develop perspective and represent some of the illusionary distortions of the human eye, i.e. converging parallels; but in so doing, he excluded the living and moving aspects of nature.

The modern artist, equipped with new scientific materials and technology, and with his radically changed environment, has extended that search into nature, a search that was begun by the Renaissance.

One outstanding feature of the modern world is motion; motion has become a part of space. This space can be grasped only if a period of time is allotted to cover it. Here, then, is a new dimension to spatial conception, the fourth dimension of space, time, and motion.

Paul Cézanne was a pioneer in the attempt to express this new dimension. In painting a still-life, such as **Oranges,** Cézanne would select the most characteristic viewpoints of each of his objects; he would then change the eye levels, split the individual object planes, and combine all of these views into the same painting, creating a composite view of this group.

The cubists adopted many of Cézanne's pictorial devices. They usually showed the object from as many views as possible. The juxtaposition of views from the top, front, and sides in a painting illustrated the movement of the objects in space.

Artists have always struggled with the problem of showing movement on a stationary picture surface. Greek sculptors organized the lines in the draperies of their figures to accent a continuous direction. The artists of Medieval and Renaissance times illustrated the life of Christ by repeating a series of still pictures, usually in sequence form.

Twentieth-century artists have attempted to fuse the different positions of the figure by filling out the pathway of its movements. Figures are seen as moving paths of action. Marcel Duchamp's **Nude Descending a Staircase** signified important progress in the pictorialization of motion because the plastic forces are functionally integrated with the composition.

The works of the Futurists were devoted to motion for its own sake. They included the shapes of figures and objects, their pathways of movement, as well as their backgrounds.

The exploration of space in terms of the four-dimensional space-time continuum is actually only in its infancy. One important thing to remember is that "distortions" and unfamiliar forms of art expression usually represent sincere efforts to interpret our world in terms of the latest frontiers of understanding.

Related Activities

Objects in Space. Create a pictorial composition based on the theme, "Objects in Space". Think of the picture plane as the opening into a volume of deep space. Use the indications of space that have been discussed, as well as softening the edges of objects as they are set back in depth. Foreground, middle ground, and deep space may be shown by comparative size of similar objects.

Two-Dimensional Picture. Attempt to create a two-dimensional picture in semi-abstract patterns in the manner of the Egyptians. They gave the appearance of objects placed vertically above one another or side by side. This is a decorative space concept.

Diagonal Movement Into Space. Practice organizing objects in space, by using either abstract solids or realistic objects, into a diagonal series of movements penetrating into semi-deep space. Then try creating a similar space composition by organizing the volumes into a circle or a series of circles in space.

Transparency and Opaqueness. Transparency can be an important way of defining space. Using linear perspective or parallel convergence of lines, create the effect of looking through transparent planes set at different angles to one another within a volume of space. Define several different distances in depth by making some planes opaque or semi-transparent with color, texture, value, or combinations of these elements.

Continuous Movement in Space. Using a moving figure or object as a model, draw a series of pictures representing this object as it rotates, tilts, or falls in space. Each of the drawings should indicate a slight change of movement in space or position. Superimpose and place the drawings together so that they suggest continuous movement in space.

Juxtaposition of an Object. Experiment with combining several viewpoints of an article in juxtaposition as Cézanne and the Cubists often did. Add value differences for contract variety and enhancement of spatial position.

Area of Interest: American Primitives
American History
Sports and Athletes

American art derives a great deal from European art traditions, but at times it is suprisingly indigenous. The pictures by the anonymous "limners" of colonial times were mostly untutored by European styles and show a wonderful primitive strength and inventiveness. They show an incisive ability to penetrate personality and social role. Though tending to be flat and linear, they are not without spatial grasp or sensitivity to the environment, which itself is quite keenly characterized.

Historical paintings can be exciting or dull depending upon the events they portray and on the skill and imagination of the artist. They are a dramatic way for an observer to be a part of famous or characteristic events, to know the people involved, to see the costumes and mannerisms of another time, and in some cases to apprise the significance of the event in its own time. Most people concerned with American history are interested in Benjamin West's scene of William Penn making a treaty with the Indians, or in Bingham's **Fur Traders,** or in Winslow Homer's picture of early school life, **Snap the Whip.**

As our students progress into the intermediate grades, sports become an important part of their lives. Here then is a golden opportunity for us to provide experiences in art centered around sports and athletes of many different kinds and from different periods of man's development.

Suggested Prints

Bellows, George: **Stage at Sharkeys**
Dempsey and Firpo
Polo at Lakewood
Sand Team

Bingham, George Caleb: **Stump Speaking**
Fur Traders
Fishing on the Mississippi

Copley, John Singleton: **The Copley Family**
Paul Revere

Durand, Asher: **Kindred Spirits**

Homer, Winslow: **Breezing Up**
Huntsmen and Dogs
Girl on a White Horse
Eight Bells
Boys in a Pasture
Snap the Whip

Ryder, Alfred: **Forest of Arden**
Toilers of the Sea
Death on a Pale Horse

Wood, Grant: **American Gothic**
Early Spring
Rustic Homestead

Also: Egyptian Wall Painting, XII Dynasty: **Wrestlers**
Innes, George: **Lackawanna Valley**
Eakins, Thomas: **Walt Whitman**
Turning the Stake Boat
Stuart, Gilbert: **The Skater**
George Washington
Marin, John: **Buoy, Maine**
Aylward: **Landing of the Pilgrims**
Sheeler: **Bucks Co. Barn**
Hartley, Marsden: **Fox Island, Maine**
Howland: **Buffalo Hunt**
Lucas: **American National**
Game of Baseball
Moses, Grandma: **Sugaring Off**
Moreau: **Knockout**
Trumbull: **Signing of the Declaration of Independence**
Wyeth, Andrew: **Young America**
Christina's World
Wheat, John: **Good Old Wintertime**
Unknown: **Mrs. Freake and Baby Mary**
The Sargent Family
Great Moments in American History Series

Artists

Bellows, George 1882-1925. Bellows' talent for art asserted itself when he was a child. He attended Ohio State University, where he was a star shortstop. He studied art under Robert Henri in New York and later taught other students, being especially interested in underprivileged youngsters. He had a happy family life and often used his wife and children as subjects for his paintings.

His paintings deal in realism and show his keen interest in sports. Bellows was a very popular artist because he was always one of the people, not aloof or withdrawn. His subjects included prize fights, political rallies, kids swimming in the East River, revival meetings, and portraits. He painted everything that was exciting to him. His pictures of prize fights are still the best in modern art.

Bingham, George Caleb 1811-1879. His family moved to Missouri when he was small, and he spent most of his life close to the river traffic on the Missouri and Mississippi. Bingham worked at several trades but discovered a talent for painting portraits of local citizens, later turning to the genre subjects for which he is best known.

Bingham's first successful painting was **Jolly Flatboatmen** (1846), followed by many other works in a vigorous, gently humorous style, faithfully reproducing the life of the early Middle West.

Bingham had a life-long interest in politics, as was demonstrated by his paintings, **Canvassing for a Vote** and **Stump Speaking**, among others.

Copley, John Singleton 1737-1815. In Copley, America produced its first painter of international importance. His style and subjects are American, but he was familiar with European paintings, too. The result in his best work is a clear and rigorous design but subtle and articulate as compared to much of the work of the limners. His characterizations carry fine overtones of complex expression and are for a provincial colony highly civilized works; yet in retaining such directness in presentation and forthrightness in attitude, they show that they belong to an uncompromising frontier and a new brand of society.

Copley was born in Boston and learned his craft from his stepfather and from Joseph Blackburn, an English painter, who came to Boston when Copley was only seventeen. He painted a brilliant series of portraits of colonial Americans, such a **Governor Mifflin and His Wife.** He later went to England where he lost the sparkle and individuality of his earlier work.

Durand, Asher 1796-1886. Born in New Jersey, Durand was for a long time an engraver, always dreaming of ultimately becoming a painter, and he finally achieved that goal in 1835. He devoted himself mainly to landscape painting and with Thomas Cole founded the Hudson River school of landscape. We seldom give enough credit to these early American artists of the early 1800's who found a new way to express "the scheme of hill and stream" here on a new continent. They broke from the habit and conventions of European landscape painting and took up the challenge of painting this wilderness under a light different from the skies of Europe.

Homer, Winslow 1836-1910. Winslow Homer had very little formal art training, but he had no inclination to study in Europe because he believed an artist should study nature at first hand rather than pictures made by others.

As a young man he worked as a lithographer and magazine illustrator. During the Civil War, he was a special correspondent and painted several war pictures. Best known are **Prisoners from the Front** and **The Bright Side.** Following the war he turned to scenes of rural life in the tradition of the American genre painters (**Snap the Whip**).

Beginning in the 1880's he turned to the portrayal of New England fisherman (**Breezing Up**) for which he is most famous. He spent his summers in Nassau, Bermuda, and the West Indies, where he painted vivid, tropical water colors. His **Eight Bells** and others from this period are remarkably realistic treatments of everyday occurrences along the coast.

Homer is notable in the history of American Art for his bold, dramatic realism, his depth of feeling, and his homespun interpretation of the American scene. He is considered, with Thomas Eakins, as the most thoroughly American of all our painters. Working with freedom in both oils and watercolors, he combined expert drawing with an unusual ability to show sweeping mass and movement in dramatic colors. His pictures are responsible for watercolor being considered a major medium of art.

Ryder, Alfred 1847-1917. Ryder was romantic and withdrawn by nature and worked in seclusion in an attic studio in New York. He had the traditional improvidence and unworldliness of genius, giving away on impulse many of his finest paintings. He did not produce many paintings, but his imaginative style, which often comes close to abstract design, influenced many American painters.

Ryder is considered one of the most individual and original of American painters. His landscapes, in the idealistic tradition of the Hudson River school, are poetic creations of extraordinary charm and earned him the title of "last of the romanticists". He is most admired for his marines, such as **Toilers of the Sea.**

Ryder conceived simple, bold designs and laid his paint on thickly. He worked on each painting for a long time, repainting and revising it until layers of paint were built up. He used inferior quality of paints because he could not afford the best; consequently his works are often cracked, darkened, and yellowed.

Wood, Grant 1892-1942. Grant Wood came from a rigid Quaker family. Upon his father's death, when Grant was ten, he had to take over the responsibilities of the family, leaving him little time to enjoy the freedom of boyhood.

He joined the army during the first World War and painted portraits of his fellow soldiers. After the war, he taught art and thereby financed seven summers in Paris and Italy. His opportunity to study in art galleries changed his point of view.

The intense and uncompromising faces in the old Flemish paintings which he saw in Europe reminded him of his countrymen in Iowa. The detailed characterizations of simple folk, which he represented in his portraits of the stern-faced farmers of Iowa, made him famous.

He matured slowly as a painter, working with exact calculation and depicting the people of Iowa honestly and calmly in some of the best portraits of our time.

STEP 6

Element of Art: Forms of Expression

The enormity of this subject, the maturity level of the students with whom we are concerned, and the limited scope of this guide, precludes a complete exploration of the history of painting; however, a simple skeleton of the successive art movements, with their primary artistic aims and some related historical background, will be presented. Certain artists who are either representative of a certain period, or were leaders or new movements, will be futher discussed in section 5 of this step.

The Ancient World

The Magic Pictures of the Cavemen. In the Stone Age, some 20,000 years ago, when the first pictures we know of were made, people lived in caves, and their biggest worry was how to find enough to eat. They had not learned how to farm, how to ride horses, or how to make metal weapons or tools. No wonder, then, that the cavemen's minds were always full of the idea of hunting large animals for food and of how dangerous this was. Because they thought of these things so much, it is not surprising to find that almost all of their paintings are of these animals, which always look very powerful and lifelike (**Lascoux Cave-Horse** and **Lascoux Hylemelari**). We do not really know how the caveman learned to make such skillful pictures; but since they are done on the sides of caves, which are rough and bumpy, it is possible those very

bumps made them think of the shape of an animal (as ink blots or driftwood suggest ideas to us). Perhaps some hungry caveman drew an outline around a particular bump with a burned stick from the fire then filled in the other parts that were not there.

The cave paintings were not done for pleasure; they are found back in caves that are dark and difficult to penetrate. They must have been some kind of hunting magic because some of the animals have spears or arrows sticking into them. This must have made the cavemen feel stronger and surer, so when they set out to hunt, they were no longer afraid. Once they had "killed" the picture, they no longer cared about it; and the next time they got ready to hunt, they had to make a new picture to "kill". This explains the jumble and lack of order of the cave paintings.

The men of the Stone Age got pictures confused with real things; and although we know better, sometimes our feelings get confused, no matter what our reason tells us. For instance, after a quarrel, people will tear up a photograph of someone they used to love, knowing they cannot actually hurt anyone by doing so, yet getting emotional satisfaction anyway.

Art is always concerned with the way people feel about things as well as with the way things really are. Both knowing and feeling go to make up a picture, and so paintings are different from one another, depending on whether the artist was more interested in what he saw or in what he felt.

Pictures for the dead: Egypt 4000-1000 B.C. Finally, over thousands of years, people learned how to tame and keep some of the animals they had hunted. Other people found an even better way to control their food supply; they tamed plants as well as animals, collecting seeds and growing their own crops. These first farmers needed a warm climate and a good source of water, so they settled along the banks of big rivers, such as the Nile in Egypt.

The oldest painting in Egypt was made on the wall of a temple or tomb in a place called Hieraconpolis, on the Nile, almost 6,000 years ago. This picture shows us that the Egyptians still did a lot of hunting, knew how to make and use many sorts of tools, build solid buildings of brick and stone, and build boats. These paintings are not nearly as real-looking as the cave paintings. There is no shading; they seem flat, and the artist has left out many details. He uses a kind of shorthand, so that a circle with a dot stands for a face, a crooked line for an arm, and so on.

Actually, the Hieraconpolis painting is meant to tell a story. At this time the Egyptians had just invented the earliest kind of writing, which was done with pictures, called hieroglyphics. These figures became less and less real and finally became "stylized" and turned into the letters of our own alphabet.

Egyptian painting was connected with magic, too, a more complicated kind of magic. Farming necessitates some order and planning in order to know when to plant and harvest crops. The Egyptians invented a calendar, after observing the sun, moon, and stars, that is almost as good as ours. It was hard for them to understand why sometimes things turned out right and other times everything went wrong. The only explanation they could think of was that the sun, moon, clouds, water, animals, plants, even the earth itself, all had powerful spirits that could help or harm you, depending on whether they liked you or not. These nature spirits came to be worshipped as gods.

Egyptians believed, too, that people had spirits or souls inside them which would still need a body to come back to after death. They tried to preserve the bodies of the dead; they made mummies and put them in strong tombs made of stone so nobody would disturb them. They also believed that the spirit of the dead needed the same things as a living person so they put many things in their tombs and painted picutres of things that would not last forever, like land, animals, and servants (**Wrestlers** - Wall Painting-XII Dynasty).

Pictures for the Living: Greece and Rome 750-30 B.C. The Greeks built up a great civilization; greater, in some ways, than any the world has seen since. We usually think of temples and statues as the masterpieces of Greek art; that is because they have lasted, while the paintings have all been destroyed. Fortunately there is a lot of Greek pottery, and from these we can at least get an idea of what the lost wall painting must have been like.

The Greeks right from the start were more interested in the living than in the dead. Their early paintings (**Greek Vase Painting**—8th Century B.C.) showed people not only doing things but feeling things. To them, life was a glorious adventure, and the dead were only shadows whom nobody had to fear.

In the years that followed, the Greeks concentrated on the problems of this world rather than of the next. They completely discarded all the age-old painting rules which the Egyptians had so carefully worked out (such as the body always facing forward, with the head at profile) and which had stuck for thousands of years. In a Greek painted pottery disc, done about 450 B.C., **Goddess Offering a Ribbon to a Youth**, several colors are used on a white ground; the lines are no longer scratched in but drawn with

a brush, and the forms of the body are foreshortened to give the impression of space.

The favorite way to do mural paintings in ancient times was by a method called "fresco" which means the artist worked with watercolors on fresh, moist plaster. The Romans were especially good at this, as we know from digging up ruins of their towns.

The Romans had a much greater talent for government than the Greeks. Their state grew more powerful until it became a mighty empire that stretched all the way from England to Egypt, and from Spain to southern Russia. Although they conquered the Greeks in the second century B.C., the Romans had a great respect for Greek art so that their painters were greatly influenced by the Greeks.

The Roman painters often combined the real and the ideal. In the Roman wall painting, **Lady Musician and the Young Girl,** the Roman lady seems real, partly because of careful shading, yet she still has something of the idealized beauty of the Greek pictures. These early Roman painters are important to us because, through their work, the Greek style of painting was kept alive so that it could be handed on to the artists of the Christian era.

The Middle Ages

Early Christian and Byzantine painting 300-500 A.D. It must have been a difficult task for the Romans to hold their Empire together. They wisely did not rely on military force alone, but made conquered people into Roman citizens, and allowed them to keep their own gods, only requiring them to make a yearly sacrifice to their hero-god, the emperor. When things began to go badly and the Empire was about to collapse, people felt a need for a strong faith and Christianity won over all of the other religions. This God was all-powerful and just to those obeying his commandments. This was a great and "new" concept. The followers of Jesus believed that if they trusted and loved God, they would rise after death and live forever in Paradise.

We can tell from the wall paintings in the catacombs of Rome that the thoughts of the early Christians were centered on the Saviour and on the life hereafter. Thus the beauty and power of human strength and glories, so important in Greek and Roman art, no longer held much meaning for them; instead they wanted pictures that would show the power and glory of Christ. Since the Early Christian painter could not do this directly, he had to hint at it by using symbols, such as a shepherd or a cross.

The conversion of Emperor Constantine to Christianity marked the end of the ancient world. The official Christian style of painting is called Byzantine after the city that became the eastern capital of the Roman Empire. Byzantine artists gave up the realistic style that had developed in Greece and Rome and began to emphasize ornate arts with gold and precious stones. They showed stiff formal gestures and drapery folds, with flat colors and little or no modeling by shadows, against gold backgrounds.

Early Medieval Painting 700-800 A.D. Now the western part of the Roman Empire had fallen to pieces. Warlike tribes from the north and east had conquered western Europe. This formed a vast melting pot of peoples—where the English, French, and others got their start. The civilization of Rome and the religion of Christ began to spread. The task of disseminating this education and faith fell to the monks, who not only were priests and teachers but also were the leading artists and craftsmen during this period.

In those days, making copies of the Bible was a way of worshipping God. It had to be done by hand (printing had not yet been invented) on velium (the monks did not know about paper, although the Chinese learned to make it in 105 A.D.); and since it was sacred work, they took this manuscript painting very seriously. These miniatures (from 'minium', a red pigment) were done with marvelous care; for many centuries they were the most important kind of medieval painting.

Romanesque Painting 1050-1150. Around 800 A.D., Charlemagne, who was emperor over France, Germany, and most of Italy, revived the idea of a Roman Empire in the West, with its civilization and its Early Christian art. The Roman spirit of Charlemagne's time did not last; his empire split up and art regressed to the interlacing bands and animal forms of the Early Medieval years. However, the painters did remember what they had learned under Charlemagne: how to draw human figures and tell stories with pictures. They began to combine the two styles, and the Romanesque style was born and flowered in the eleventh and twelfth centuries.

The story-telling power of the Romanesque style can be seen in a wall mural, **The Building of the Tower of Babel,** from St. Savin in France. Here, every line is in motion; people are beckoning to each other, straining under the load of the stones, arguing with God.

Gothic Art 1150-1420. During the earlier middle ages, most of the people lived in the open country where they farmed land belonging to monasteries or nobles. From the twelfth century on, the towns began to grow again, and this

brought a great change in medieval life. City life made people more independent; they became skilled craftsmen and enterprising traders, so that the towns soon became centers of wealth, art, and learning. People became interested in the world around them and opened up to new ideas.

Out of this new spirit came a new style in art called the Gothic. It started in France and spread over the western world. Paintings were done by professional painters rather than by monks and showed a new interest in shading with enough modeling to lift the figures away from the flat background.

Another kind of painting that flourished in Gothic times was the stained-glass window.

The greatest of the Italian Gothic painters was Giotto, the first painter in history admired through the ages as he was in his time. In his **Lamentation over Christ**, we see monumental figures full of human feeling and expression. Its composition sets it apart from all previous paintings.

The Renaissance

Late Gothic Arts 1420- A great curiosity about animals, plants, and people became a tremendous urge to explore the whole world and everything in it. People were less willing to take things on faith; they wanted to find out for themselves. Explorers set out for unknown lands, other men invented new techniques such as printing, and artists, too, turned into explorers. They discovered the world around them was full of beauties and wonders that no one had painted until then.

Late Gothic painting had its beginning in Flanders (Belgium), with the work of the brothers, Hubert and Jan van Eyck. The Van Eycks had made three great discoveries: that what we see depends upon the light that is picked up by the thing we are observing (rocks and trees swallow up most of the light that hits them, but the calm water of a river bounces it back—reflects images); that air is never completely clear, sometimes it is thick as in fog, but it always acts as a hazy screen; and that pigment could be mixed with oil, and the resulting paint produces softer shades and richer blending of tones.

The Early Renaissance in Italy 1428- As the Middle Ages came to an end in Northern Europe, many people felt lost, frightened, longing for a new faith; but in Italy, most people welcomed the new era as a "rebirth", which is what Renaissance means and why they named it that. The thousand years since the death of Classical Antiquity, they called the 'time in-between' when little of importance was done in the arts. The Italians had no idea of giving up the Christian faith, but they felt that people ought to rely more upon themselves rather than depending on God for everything.

Florence, the home town of Giotto, was the birthplace of Renaissance art. In painting, the new style sprang from the work of Masaccio. The few pictures of his that we have show that he did bodies as they are put together in real life, had draperies flow like real cloth, and used scientific perspective.

The Adoration of the Magi by Fra Angelico and Fra Lippi shows the influence of Masaccio in the dignified Joseph standing next to the Madonna and in the lively nudes near the city gate, but the lines of the buildings are slanted in a curious mixed-up way without regard to scientific perspective.

Other painters of this era who followed Masaccio were: Piero della Francesca (**The Battle of Constantine**—1460), who studied the shapes of the natural world by mathematical method; Andrea del Castagno (**Youthful David**-1450), who turned to classical sculpture for help with the human body in action; Andrea Mantegna (**The Crucifixion**-1456), who places us on a level with the figures, thus involving us in the tragic story; Sandro Botticelli (**Birth of Venus**-1480), painted this picture of a pagan goddess as a sort of poetic dream.

The High Renaissance in Italy 1450- As we near the sixteenth century, there are so many great men that this is called the Age of Genius. Was it a happier are than our own troubled times? Actually it was a difficult, unstable century in which to live. The wealth of America and other new-found lands started a scramble for power among the nations of Western Europe. There were never-ending conflicts of arms and ideas, for the discoveries of the past 100 years had upset the old order of things. Great reformers, such as Martin Luther and John Calvin, had declared themselves independent of the Pope and had established Protestant Churches of their own. The followers were numerous, showing the need for this Reformation of faith, but the struggle between the two camps was so cruel and bloody that it caused many people to lose their trust in religion altogether.

Why, then, were so many masterpieces created in this time of turmoil? Perhaps because the sixteenth century was an age of challenge, where old barriers were breaking down and new horizons were opening up. This gave men a better chance to stretch their minds and to accomplish greater things than they could have found in a more orderly world.

Three famous artists, Leonardo da Vinci, Michelangelo, and Raphael[1], lived during this High Renaissance in Italy, a glorious period at the beginning of the century that was like the Classical Age of Ancient Greece.

Leonardo da Vinci was the all-around genius of history. He thought of himself principally as an artist, but his notebooks and drawings show that he was a scientist also. He said artists are the best scientists because they observe things better than most people, they think about what they see, and then tell the rest of us about it in pictures.

Leonardo's most famous painting, the **Mona Lisa** (1505), shows his careful composition and a slight haze over the background which softens the outlines and blends shapes and colors together. He leaves a good deal to our imagination, even what she is thinking about, which makes the painting so wondrously alive.

Michelangelo was in many ways the exact opposite of Leonardo. He, too, had many areas of interest and genius; he was a sculptor, architect, poet, and painter but he took no interest in science. To Leonardo, man was simply a part of nature as a whole, but to Michelangelo, man was unique and godlike; the artist, not a calmly observing scientist but a creator who made dead materials come to life. He felt an artist had to be inspired by God. Michelangelo never knew whether his genius was a blessing or a curse.

The huge fresco covering the entire ceiling of the Sistine Chapel in the Vatican (1508-1512) stands as Michelangelo's masterpiece. One of the main scenes, **The Creation of Adam**, reminds you of the monumental style of Giotto and Masaccio; but these mighty creatures, more perfectly formed than any man, came to us not from the real world of nature but from the ideal world of Michelangelo's imagination. The figure of God rushing through the sky is creative energy itself. Adam clings to the earth from which he has been molded. Their hands reach out to each other and we can almost feel the breath of life flowing into Adam. No other artist has ever equaled Michelangelo's vision of this fateful movement.

Raphael was the youngest, happiest, and least complicated of these three. He, like Michelangelo, came to Rome at the request of Julius II. His **Madonna** (1507) shows the influence of Leonardo. His Vatican fresco, **The Expulsion of Heliodorus**, shows the impression the Sistine Ceiling made upon him. Only a genius could have achieved such masterly composition, making a stable, well-balanced whole out of so many figures doing different things.

(1) See Step 2

After the death of Julius II, Rome did not long remain the center of art it had been. A new school of painting had grown up in the rich, seafaring city of Venice. The first master of the Venetian High Renaissance was Giorgione (**The Concert**-1510), followed by Titian (**The Entombment of Christ**-1525 and **Man with the Glove**-1520), who became the most brilliant and famous of all Venetian artists. His greatest fame was as a painter of portraits. With quick, feathery brush strokes, Titian captures the feel of the materials so completely that they seem richer and more precious than they would in real life.

The Renaissance in Northern Europe 1500- Like Venice, Flanders was another center for the Renaissance in painting. Jan van Eyck was painting in oils in the early 1400's when tempera and fresco were still the favorite materials in Italy. Early Flemish painters had a sharp, fine style. Hieronymus Bosch (**The Ship of Fools**) and Pieter Bruehgel (**Winter** or **The Hunters**) carried on with this Gothic love.

Mathias Grunewald and Arbecht Durer were powerful artists who combined Gothic and classic qualities. Grunewald's masterpiece, the **Isenheim Altar**, was done just about the time Michelangelo finished the Sistine Ceiling. It is tense with energy and glowing with color.

Durer, like Leonardo, had a scientist's keen eye for observing nature. He felt he had a mission to spread his own knowledge among his fellow artists, like a missionary preaching a new faith.

Mannerism 1520- This disturbing phase of Italian art used to be looked down upon as the 'decay of the Renaissance', which is what the term means. Now we accept it as an important style in its own right; the highly personal flavor seems exciting to us, perhaps because we, too, no longer believe in fixed ideals in art.

In Venice, Mannerism became firmly established in the work of Tintoretto (**Hercules and Antaeus** or **Presentation of the Virgin**-1550). Some of the vigorous poses of his figures may remind you of Michelangelo, whom Tintoretto admired greatly; but even so, you can feel the odd perspective, the unsteady light, and the agitated gestures of the spirit of Mannerism.

This trend of painting fit in well with a new trend in the Catholic world towards stressing the mystical and supernatural parts of religious experience. In Spain, where this Counter-Reformation was the strongest, we find the last and most striking of the Mannerist painters. He is known today simply as El Greco, 'the Greek', as he came from the

island of Crete. In his **St. Martin and the Beggar,** we find the sharp-edged, 'frozen' draperies, the angular, frantic gestures, and the drawn-out limbs. El Greco makes it quite impossible for us to separate the real from the unreal.

The Baroque Age 1600's. The term Baroque (like Gothic) started out as an insulting tag for certain kinds of seventeenth century art, but we will use it for the last phase of the Renaissance era, just as Gothic was the last phase of Medieval art.

The Baroque age is actually a summing up of all the different trends that have emerged since the early fifteenth century. People were no longer so upset by new ideas and discoveries. The explorers had been followed by colonists, and the countries along the Atlantic coast of Europe--England, Holland, France, and Spain--had outgrown Italy and Germany in prosperity and power. There were no more all-round geniuses like Leonardo and Durer; instead specialists, such as Galileo and Newton, were laying the foundation for the technical marvels of today.

Peter Paul Rubens, from Flanders (the southern part of the Netherlands, which remained Catholic and under Spanish rule, while Holland, the northern half, gained its independence), became the most famous artist of his time in the Catholic half of Europe. He studied in Italy, then returned home, doing more to break down the barriers between North and South than anyone since Durer, a hundred years earlier.

Rubens' genius lies in his ability to incorporate styles from other artists into his own personal "language". You find the powerful bodies of Michelangelo and Raphael, the sparkling color of Titian, a force of expression reminiscent of Grunewald.

In Holland, appeared the first great painters of the Protestant world. During this half century, the wealthy Dutch merchants and sea-farers developed a real appetite for pictures of themselves and their way of life, causing a boom in painters and art collectors and also writing one of the most important chapters in the history of painting.

Frans Hals, known for his wonderfully lively portraits (**Yonker Ramp and His Sweetheart**-1623) was among the most prosperous portrait painters of Holland but found himself out of fashion as he grew older. A similar fate fell to Rembrandt[1], the greatest genius of Dutch art. In his **Christ in the Storm** (1633) the most remarkable thing is the light which reveals the entire scene to us in a single flash, as though it came from a bolt of lightning. As he grew older, he became less interested in scenes of action and more involved in the drama of people's thought and feelings; but his paintings required a lot of thoughtful attention to be understood completely, and most of the art buyers of Holland found them too difficult for their taste. They preferred Jan van Goyen with his familiar things and experiences, Jacob van Ruisdal with his gloomy landscapes, Willem Claesz Heda with his still lifes, Jan Steen's pleasures and pains of daily life, and the silence and order of the timeless world of Jan Vermeer.

In all of seventeenth-century art, there was only one other painter as completely devoted to the wonders of seeing as Vermeer: Diego Velazquez, the greatest master of Spanish Baroque. Most of his work was royal portraits (**Prince Balthazar Carlos on his Pony**) that had to follow set patterns, but he did some pictures on his own, such as **The Maids of Honor** (1656). In this masterpiece, Velazquez combines splendid portraiture with a poetry of light and shade that shows his kinship with the best of Dutch genre painters.

The 1700's—A Time of Revolution. The eighteenth century saw the American Revolution of 1776, the French Revolution of 1789, and the revolution of the mind, wherein the great social thinkers averred that all human affairs ought to be ruled by reason and the common good. It was an age of change but the trends in art changed slowly.

Antoine Watteau (**Mezzetin**-1715) was the first and most gifted painter of this new era, which is often called Rococo. His paintings often showed his love of the theater; it was an age of play-acting. Francois Boucher's **Shepherd and Shepherdess** shows a refined seriousness but seems rather shallow in its lack of human warmth.

There was another side to French eighteenth-century painting showing the growing importance of the common man. Jean Chardin[1] in his **Kitchen Still Life** (1735) pictured the household things of common man.

England now began to play an important part in the fine arts. Although portraits were all they could count on for a steady living, many artists had other subjects they did as sidelines. William Hogarth in his portrait of **The Graham Children** (1742) gave a humorous touch to relieve the stiffness of the group.

The most famous painter of eighteenth-century England, Thomas Gainsborough[2], had a sideline, too: he did

(1) See Step 2
(2) See Step 1

wonderful landscapes—sometimes as backgrounds to portraits.

The North American colonies were old enough by now to have some fine painters of their own; however. the two most gifted, Benjamin West and John Singleton Copley[1], went to London and stayed

The Modern World

Neo-classicism 1787- A group of painters now arose who criticized Rococo artists as mere pleasure-seekers with nothing worthwhile to say. They were rigid in their admiration of ancient art so we call their work Neo-Classic. The most important among them was Jacques Louise David, who took an active and serious part in the French Revolution and became its "official" painter. His picture, **Death of Marat** (1787), is a memorial to one of the heroes of the struggle and a reflection of severe ideals.

Ingres and Goya were of this period also, with Ingres a faithful believer in the Neo-Classic theories, while Goya turned the "language" into a "modern" style of his own.

Romanticism. Romantic artists felts what mattered in art and life was not the kind of experience you had but how strongly you felt about it. **Mounted Officer of the Guard** (1812) by Theodore Gericault was an ideal portrait of the Napoleonic soldier. Born forty years after David and Goya, all he saw in the Emperor's campaigns was the color and excitement of violent action.

The Romantics believed in living dangerously; they were rebels against any set of rules or values. They expressed only their own viewpoint and people found them hard to understand. This was the beginning of the split between artist and public that still persists today.

Eugene Delacroix[2], in his **Arab Attacked by a Lion,** shows the typical thrill of violent action, the Rubens-like energy of movement, the open, flowing brushwork.

England, where Romantic literature had its start, had produced an important group of landscape painters at the beginning of the 1800's, all Romantic in temper. **Hampstead Heath** (1821) by John Constable[3] was done quickly and on the spot out-of-doors, a new and unusual idea at the time. William Turner, in **The Fighting 'Temeraire'**, made his scene more exciting than reality.

(1) See Step 5
(2) See Step 2
(3) See Step 3

The New World, too, had its Romantic landscape artists. George Caleb Bingham[1], Winslow Homer[1], and Edward Hicks were three outstanding ones. Hicks, a folk artist, to whom painting was still just a craft and the Bible the work of God, nevertheless shows a compelling imagination in his portrayal of the coming of peace, **The Peaceable Kingdom.**

Realism 1850- and Impressionism 1870- The invention of the steam engine in the late 1700's started a new revolution—the industrial revolution. It is hard for us to realize how completely the steamboats, railroads, and new mechanized factories affected everyone's life a hundred years ago. Machines made possible a flood of cheap and plentiful goods, but they also caused a great deal of human misery.

What effect did the Age of Machines have on the painters? The Romantics had put the freedom of feeling above all else; but others thought this was just an easy way to escape reality. About 1850, a wave of revolutions by the lower classes, demanding better living conditions and a more democratic society, swept over Europe. The Realists began to portray the life of workers and peasants in a serious spirit. Their leader was Gustave Courbet, whose **Stone Breakers** (1849) showed no "noble ideals", only an old man breaking up rocks. The painter painted only what he saw, nothing of what might be in his mind.

Courbet was interested in what he wanted to say, not in finding a new way to say it. This new way was discovered by Edouard Manet. He learned everything he could about the language of painting then began to rethink this language. You can see his progress of thought by comparing his **The Fife Player** (1866), where you see the light hitting straight on, with no shadows or shading, flat color patches with clear-cut shapes of their own, and his **In the Boat,** where an outdoor scene is flooded with sunlight. The entire scene is in motion and the picture itself is more important than what it represents.

Critics of this new style felt these paintings were mere quick impressions, unfinished sketches not worthy of serious attention, and labeled it Impressionism. Some of the successful artists using Impressionism were Claude Monet[2] (**The Seine at Argenteuil, 1868**), Auguste Renoir[2] (**Le Pont Neuf, 1872**), and Edgar Degas (**Cafe Concert, 1876**).

Post-Impressionism 1880- An early admirer of Manet was a gruff, young man from the south of France named Paul Cézanne. He quickly took over the new language of

(1) See Step 5
(2) See Step 3

such pictures as **The Fife Player** and made it the basis of his own work, but he never shared his friends' enthusiasm for the "spur of the moment" look. About 1880, he left Impressionism behind and became the first of the Post-Impressionists. His still life, **Fruit Bowl, Glass, and Apples** (1879), is full of puzzling things; there are dark outlines around the shapes, shapes which are simpler than they would be in nature, shortening of the bowl and glass which is not "correct". For him, the framed canvas was a separate world, with laws of its own more important than the laws of nature.

Another great Post-Impressionist, Georges Seurat whose **A Sunday Afternoon on the Grande Jotte** (1886) is one of the most "thought-through" pictures of all time, had a passion for the strictest kind of order.

Cézanne and Seurat made a more severe, classical art of the Impressionist style, but Vincent van Gogh felt Impressionism did not allow the artist enough freedom to express his inner feelings.

While Cézanne and Seurat reshape nature to stress the typical quality of things, Van Gogh picks out what is unique. In **Road with Cypress** (1889) we see the magnificent vision of the unity of all forms of life expressing Van Gogh's deep religious feeling.

Religion also played an important part in the work of Paul Gauguin[1], but he painted pictures about faith, rather than from faith, as observed in his **Yellow Christ** (1889).

Three other painters of importance during this time were: Edvard Munch, who makes us "see" what it feels like to be afraid in **The Scream** (1893); Henri de Toulouse-Lautrec, who shows in his **At the Moulin Rouge** (1892) his sharp eye for character; and Henri Rousseau, whose **The Sleeping Gypsy** (1897) had the innocence and strength of feeling which heralded twentieth century painting.

Twentieth-century Art. At this point, let us remember that feeling, order, and imagination go into every work of art; without imagination, it would be deadly dull; if it had no order at all, it would be horribly messy; and if there were no feeling behind it, it would leave us completely unmoved. An artist may be more interested in one of these than the others however, and it is in these three directions or currents that today's art is moving.

Expressionism. Expressionism stresses the artist's feelings about himself and the world.

(1) See Step 3

Pablo Picasso, a young Spanish painter, arrived in Paris in 1900. He became the most famous, and the most fought-over, of all living artists. **The Old Guitarist** (1903) reflects his state of mind, which underlined the hopeless feeling, and represents the first of his many phases.

A group of young French painters so outraged the public they became known as the Fauves (Wild Beasts). Their leader was Henri Matisse, who had strong feelings about one thing only—the act of painting itself. Amadeo Modigliani[1] (**Girl with Braids**-1917), created a mood rather like Picasso's, but his style was closer to Matisse. Georges Roualt showed a deep concern with the state of the world, but his pictures (**The Old Clown**-1917) suggest sympathy and pity rather than despair.

Abstraction. Abstraction is concerned with the order of shapes inside the picture.

To abstract (from something) means to draw away from, to separate. The ancient Egyptians were abstracting when they drew their little stick men, as were the Greeks with their geometric vases.

Cézanne said, "You must see in nature the cylinder, the sphere, the cone."

About 1906, Picasso turned away from his earlier style and created, along with Georges Braque, an exciting new style called Cubism. Picasso's **Nude** (1910) is full of straight lines and right angles. He almost breaks the human form apart entirely, but he still needs nature to challenge his creative powers.

Braque took the next step in this new language of painting by creating a collage, **Le Courrier** (1913). The final step was a picture that looked like a collage but was actually painted with a brush, as in Picasso's **Three Musicians** (1921).

In 1922, with **Mother and Child**, Picasso returned to the warm, human world of his early works, but with a new strength of form he owes to his Cubist experience.

Dutch painter, Piet Mondrian, was the strictest and most "architectural" of all abstract painters. His **Broadway Boogie-Woogie** (1942) is composed entirely of solid squares or rectangles but has an exciting liveliness that depicts the pulse beat of the big city.

(1) See Step 4

Fantasy. Fantastic art explores the realm of imagination. The only thing all painters of fantasy have in common is the belief that "seeing with the inner eye" is more important than looking at the world outside; and since very artist has his own private inner world, his way of telling us about it is apt to be just as personal. We are always interested in learning about imaginary things, if the person who tells us about them knowns how to make them seem real. What happens in a fairy tale makes no sense in the language of a news report; but when someone tells it "right", we are thrilled. The same is true of painting.

The wonderful calmness of Marc Chagall's **I and the Village** (1911) enchants us by its gaiety. Chagall here relives the experiences of his childhood.

The "fairy tales" of Swiss painter, Paul Klee, are far more purposeful and controlled than those of Chagall, although at first they seem more childlike. **Conquest of a Mountain** (1939) shows a real machine—an engine—behaving in human fashion. As it puffs up the mountainside, it glows with the effort, just as a climber gets red in the face. Klee's fresh imagination, sense of wonder, rightness of every shape, and dignity, show the most serious artistic effort.

Other significant painters of fantasy are: the Spaniard, John Miro, (**Harlequin's Carnival**-1924) with his lively and colorful miniature stage, full of magic; Max Ernst (**Collage**-1920) who was so revolted by the cruelty of war that he led the Dada movement of starting all over "from scratch"; Salvadore Dali (**Landscape with Figures**-1936) of the Surrealist movement, who made blotches of color, "saw" a picture into it, then filled in the missing lines.

Our imagination works in the same way as the cavemen's did who saw animals in the bumps on the cave walls. Only the things we imagine, and the way we put them into pictures, have changed. These changes are what the history of painting is all about.

Related Activities

Since Step 6 is an overview of all paintings, a review of the activities in Steps 1 through 5 would benefit students at this level.

Area of Interest: The Oldest to the Newest

Suggested Prints

These are listed in chronological order. Artists discussed further in Section 5 are marked with an asterisk.

The Ancient World

Cave paintings: **Lascoux Cave-horse**
Lascoux Huiemelari

Wall paintings: XII Dynasty-Egypt—**Wrestlers**

The Middle Ages

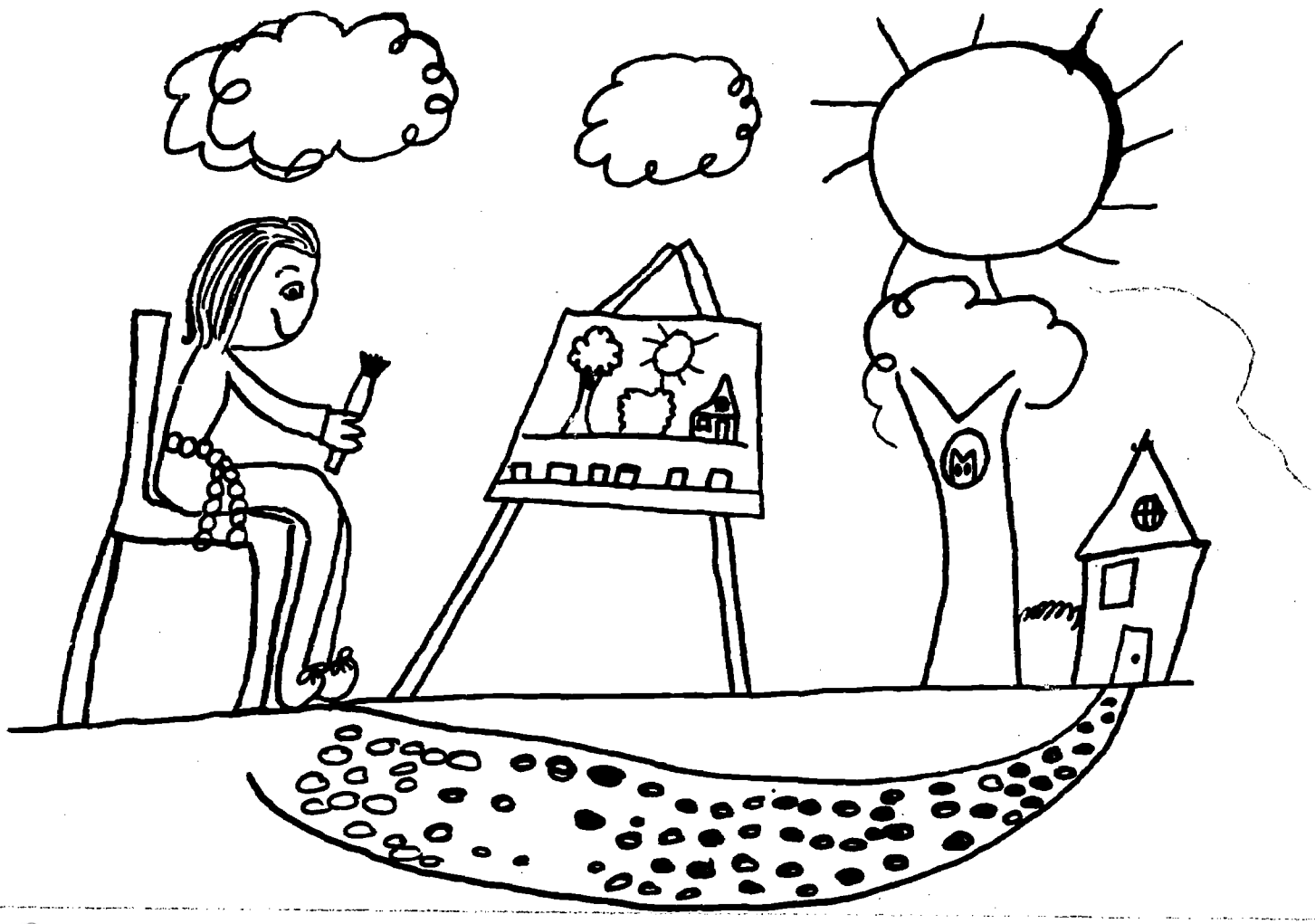
Giotto*: **Flight into Egypt**

The Renaissance

Fra Angelico*: **Adoration of the Magi**

Botticelli, Sandro: **Adoration of the Magi**
Portrait of a Young Man

Da Vinci, Leonardo*: **Mona Lisa**



Michelangelo*: **Creation of Adam**

Raphael, Sanzio[1]: **Madonna**

Titian: **The Entombment of Christ**

Brueghel, Pieter[2]: **The Census**
Children's Games
Haymaking

Durer, Albrecht*: **Self-Portrait**
The Squirrel
The Hare

Tintoretto: **Battle, Turks and Christians**

El Greco: **St. Martin and the Beggar**

Rubens, Peter Paul: **Portrait of a Negro**

Hals, Frans: **The Bohemian Girl**

Rembrandt[3]: **Young Girl at an Open Half-Door**
The Night Watch
Self-Portrait

Van Ruisdael, Jacob: **The Jewish Graveyard**

Vermeer, Jan: **The Milkmaid**
The Little Street
The Seamstress

Velazquez, Diego: **Port. Del Enfante Marquerite**
Prince Balthazar Carlos on his Pony

Chardin, Jean[1]: **Saying Grace**

Hogarth, William: **The Graham Children**

Gainsborough, Thomas[2]: **The Blue Boy**

West, Benjamin: **Colonel Guy Johnson**

Copley, John S.: **Three Daughters**

(1) See Step 2
(2) See Step 1
(3) See Step 4

The Modern World

David, Jacques Louis: **Death of Marat**

Ingres, Jean: **Mme. de Sennones**

Gericault, Theodore: **Mounted Officer of the Guard**

Delacroix, Eugene[2]: **Entry of Crusaders**
Arab Attacked by a Lion

Constable, John[3]: **Dedham Mill and Lock**

Turner, William: **Vessel in Distress**

Bingham, George[1]: **Fishing on the Mississippi**

Homer, Winslow[1]: **Girl on a White Horse**
Eight Bells
Breezing Up

Hicks, Edward: **The Peaceable Kingdom**

Courbet, Gustave: **The Stone Breakers**

Manet, Edouard*: **The Fife Player**
In the Boat
Study of Woman
Vase of Peonies

Monet, Claude[3]: **Lady with the Umbrella**
Water Lillies
Sea Coast at Trouville

Renoir, Auguste: **Piano Lesson**
Girl with a Watering Can
The Swing

Degas, Edgar: **Violinist Seated-Study**
Dancers Adjusting Slippers
Dancer

Cézanne, Paul: **Boy in the Red Vest**
The Blue Vase
Self-Portrait
Apples
Pommes et Oranges

(1) See Step 5
(2) See Step 2
(3) See Step 3

Seurat, Georges: **The Banks of Seine**
The Cirque
Afternoon at La Grande Jatte

Van Gogh, Vincent[1]: **Cafe at Arles**
Boy in the Blue Cap
Haystacks in the Provence
The Starry Night

Gauguin, Paul[1]: **Three Puppies**
Flowers and a Bowl of Fruit
Riders of the Beach
Little Breton Girls

Toulouse-Lautrec: **Morning Ride in the Bois de Boulogne**
Monsieur Boileau au Cafe
At the Moulin Rouge

Rousseau, Henri: **Jungle Scene**

Picasso, Pablo: **Two Harlequins**
The Dove
Boy with Pipe
Three Musicians
Mother and Child
Children Print

Matisse, Henri: **Apples on a Pink Tablecloth**
Harmony in Blue

Roualt, George: **Young Apprentice**
The Old King
The Clowns

Braque, Georges*: **Still Life**
The Pink Table
Bottle and Mandolin

Mondrian, Piet: **Broadway Boogie-Woogie**

Chagall, Marc*: **Synagogue in Jerusalem**
Circus Rider
I and My Village
The Juggler

Klee, Paul*: **Flowers in Stone**
They're Biting
Sinbad the Sailor

Miro, John: **Poster**
Composition
The Farm

Ernst, Max: **Flying Geese**

Dali, Salvatore: **Sacrament of Last Supper**

Artists

Giotto 1266-1337 (jawt toh). He was born the son of a peasant near Florence. Once when tending sheep, he was seen, by a visiting artist, drawing figures of his sheep upon a piece of slate with a stone and was taken to Florence to study art. His natural talent developed so rapidly he soon surpassed all contemporary artists. Before his time, Italian Art had been stiff and conventional, but Giotto helped to make it free and graceful.

He is best known for his frescoes; **Flight into Egypt** is one of the finest. His influence was felt all over Italy, and his example caused a revolution in art.

Fra Angelico 1400-1455 (Frah Ahn jeh lee koh). He was a Dominican monk at San Marco in Florence all of his life. He covered the walls of the monastery with religious images.

He helped pioneer Renaissance methods of art. His strong, plain figures in measured space reflected the new ideas of his time, but he continued to use the bright unshadowed colors that were traditional.

Da Vinci, Leonardo 1452-1519 (duh veen chee). Here was a man who was one of the greatest artists of all time, the greatest experimental scientist of his time, an inventor, an engineer, a botanist, a geologist, and an astronomer. He also frequently started paintings and left them unfinished. He wrote most of his notes backwards with his left hand so that they had to be read with a mirror.

Leonardo was born in a village and raised by his grandparents. He went to Florence to study art and soon his work was better than his teachers'. **The Madonna of the Rocks,** his first completed painting, showed the style for which he is best known. He arranged his figures formally, making a triangular composition, and filled the foreground with detailed studies of plants. During this period, he also painted a mural, **The Last Supper.** It is generally considered his masterpiece.

(1) See Step 3

Already a successful artist and scientist, Leonardo went on to achieve fame as a sculptor, architect, engineer, poet, and musician. This greatest man of the Renaissance is a symbol of man's capacity for intellectual fulfillment.

Michelangelo 1475-1564 (my kul an juh low). He was born in a village near Florence and attended school until twelve, when he was apprenticed to a painter, Ghirlandajo. He left there at fourteen to become a sculptor. He established himself as a master with his colossal statue of **David.**

Michelangelo attempted everything on an enormous scale; for four years he lay on his back on a high scaffolding and painted the frescoes of the Sistine Chapel in Rome. The magnitude of these murals is considered the greatest single-handed achievement in all art.

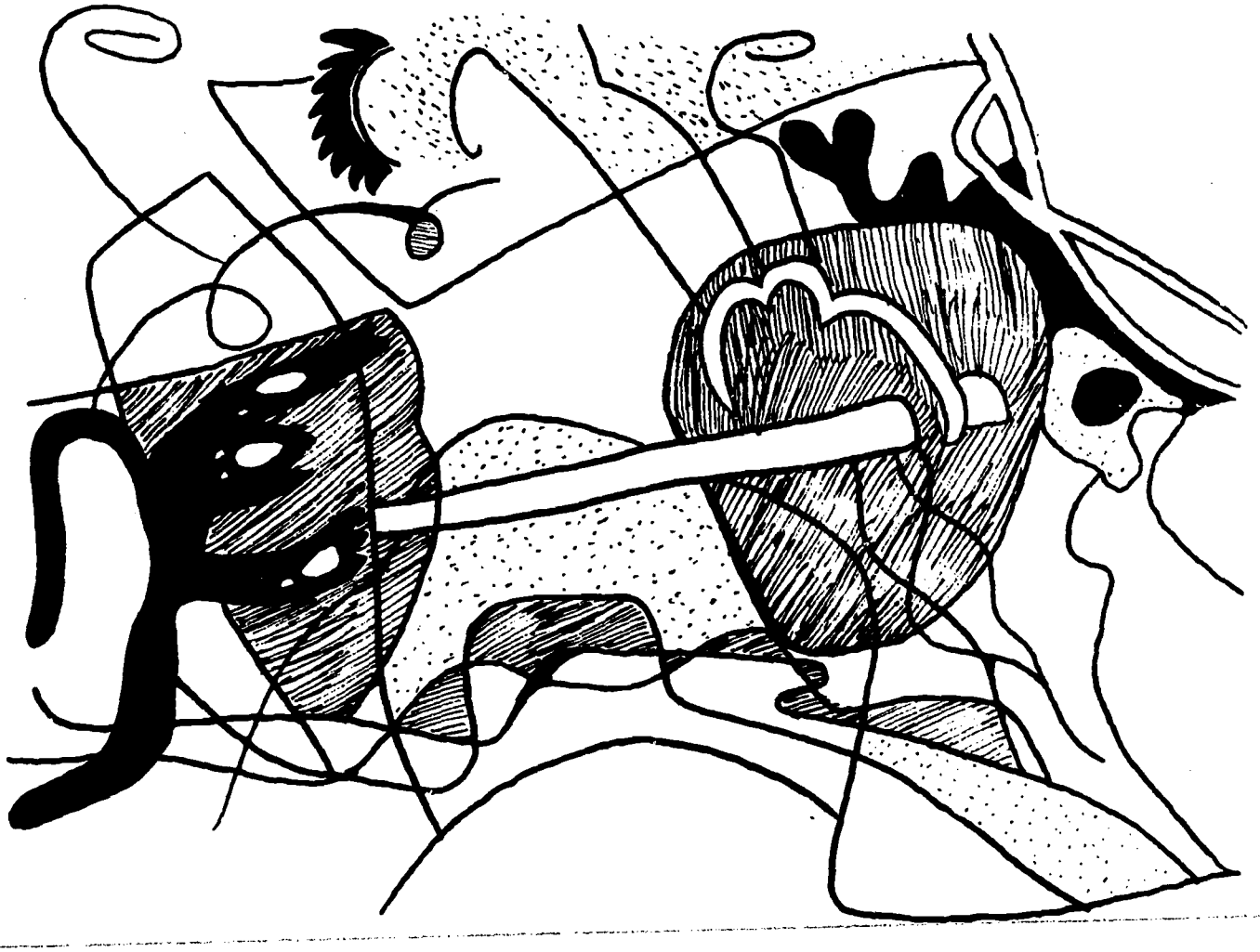
Here was a man of tempestuous moods who sought to achieve the impossible, who had the resolution of a regiment, and who never once delivered an inferior piece of work.

Durer, Albrecht 1471-1528 (duhr er). Durer was born in Nuremberg, one of eighteen children, where his father taught him engraving. He was apprenticed to a painter after showing himself to be a child prodigy in drawing. Then, as was the custom with young artists, he travelled to other lands to broaden himself with contacts with other artists. Returning to Germany from Venice, he produced many paintings, engravings, and illustrations of religious books.

Durer was the German master of Renaissance painting. He was probably the most original creative German artist and he influenced generations of artists in northern Europe.

He was caught between two extremes, the classical school with its search for truth, and the romantic, imaginative approach of the Renaissance painters. He achieved a masterful reconciliation of the two philosophies.

Velazquez, Diego 1599-1660 (veh lass' kess). Born in Seville to wealthy parents who recognized his rare talent, Velazquez was sent to study with Herrara, a noted painter



of that time. He later changed to the studio of Pacheco, where he developed his talent to the point where he was considered one of the great painters of Spain. He suffered none of the hardships common to so many artists.

No other artist has matched him in expressing the characteristics of his homeland. His genius lay in his ability to grasp the personality of his subject and fix it on canvas.

When he was only 26, he became the official court painter to King Phillip IV of Spain. He did many brilliant portraits, also historical events, genre scenes, and still lifes.

Manet, Edouard 1832-1883 (mah nay). Manet was born in Paris and had a more secure status as a child than most young artists. He studied for six years with the painter, Thomas Couture, but was constantly at odds with him over his non-conformity.

Manet's early work was severely criticized for the very reasons that they are important in the history of painting. He emphasized structure, color, and form, instead of telling pretty stories in paint. He went back to the traditional ideas of painting of Velazquez and the Venetians. He helped set the stage for the development of Impressionism and all subsequent contemporary movements in painting which emphasize formal elements more than the story or scene being painted.

Cézanne, Paul 1839-1906 (say zann). Today Cézanne is called "the father of modern painting", but during most of his life, he seemed to be a failure. No one bought his

paintings, no prizes were given him, and he had to be supported by his father and his boyhood friend, Emile Zola. After his death, however, he was acclaimed one of the greatest painters of the nineteenth century.

Cézanne's father wanted him to become a banker, but he wrote poetry and went to art school. He went to Paris to study art when he was twenty-two. He developed slowly as a painter but did learn the intricacies of color from Manet and Monet.

Though always an Impressionist in his treatment of light, Cézanne differed with the earlier members of the school in several respects. He often distorted the forms of things he painted in order to emphasize certain of their qualities.

In his last period of artistic achievement he reduced natural objects to basic forms and modeled by means of color alone, without using either shadows or perspective. Cézanne restored to painting the pre-eminence of "the knowing of things". It is his chief claim to distinction that he was the original glory of Modernism.

Picasso, Pablo 1881-1973 (pea cahs o). Picasso was born in Spain, the son of an art teacher. He began drawing at ten, held his first exhibit at sixteen, and went to Paris to study the old masters at the Louvre when he was nineteen. He especially admired Van Gogh, Gauguin, and Toulouse-Lautrec, and their influence is seen in his work.

He was to become the most famous, as well as the most fought-over, of all living artists; but during his early years he was unknown, poor, and lonely. His state of mind is clearly reflected in his first phase, or Blue Period (**The Old Guitarist**, 1903).

Around 1906, Picasso turned away from this style and started painting in the manner of Cézanne. He was joined by his friend, Georges Braque; these two created a new style called Cubism (**Nude**, 1910). To Picasso, as to Cézanne before him, abstraction was what had to be done to nature so as to make it fit the picture; it had no meaning by itself.

In **Still Life with Chair Caning** (1911), he has applied the

same approach to a still life. An example of a "painted collage", which was the next step Picasso took, is **Three Musicians** (1921). This is one of the great masterpieces of modern times. The precisely "cut" shapes are fitted together firmly, yet they are not ends in themselves. Everyone of them has a definite meaning, and the image of the three seated, masked figures, emerges more and more strongly as we look at it. There is space here, too; but instead of looking through the canvas **into** depth, we see space in terms of over-lapping layers of shapes in front of the canvas. Now Picasso could do without shading entirely. (Remember Manet's **The Fife Player?**)

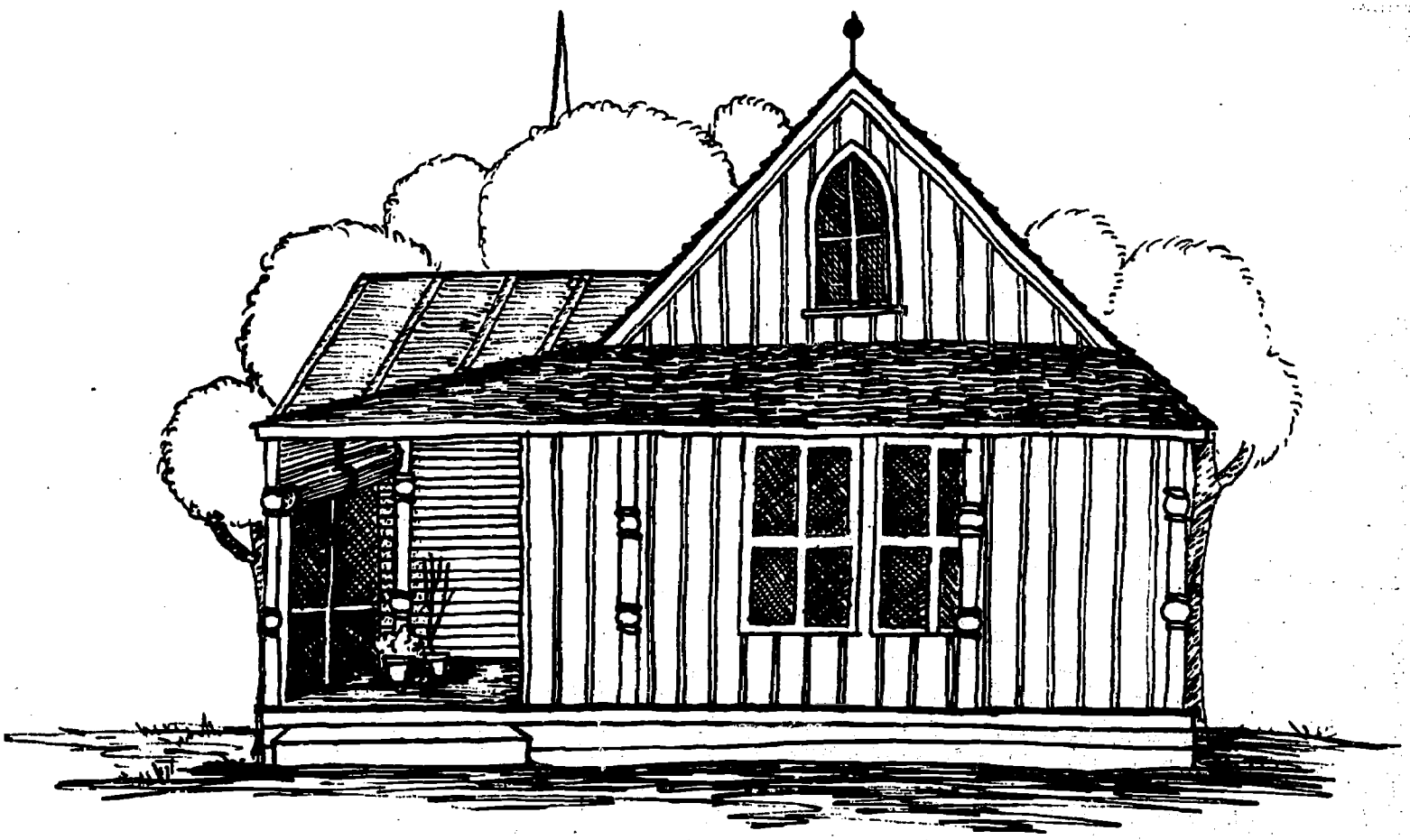
Once Collage-Cubism was worked out, Picasso was ready to move ahead. He said, "An artist's studio should be a laboratory. One does not imitate like an ape; one invents." He began to show greater interest in representation. In his **Mother and Child** (1922) we see his return to the warm, human world of his early works, but with a new strength of form that he owed to his Cubist experience.
Picasso has also gained fame as a sculptor, draftsman, engraver, and ceramist.

Braque, Georges 1882-1963 (brahk). Braque gained an understanding of color when he was a boy by watching his father, who was a decorator and painter, mix paints. He went to Paris to study in 1900 and exhibited his work with the Fauve group in 1907. He was influenced by Cézanne, and with Picasso, originated the Cubist form.

His still life, **Le Courier** (1913), had the main parts of the design pasted together out of odd pieces of paper. (This is called collage which means "pasting" in French.), with only a few drawn lines and bits of shading added. It must have been a great strain for an artist to create balance and harmony from these chance pickings; a fine collage such as this is a rare thing. Perhaps this is the reason Braque did not continue this technique very long.

Braque's version of Cubism was a little more easily understood than Picasso's; he expressed himself by rhythmic arrangements of lines and vivid colors, not forgetting the human feeling that gave his art a universal character.

Chagall, Marc 1887- (sha gal). Chagall was born in Russia, the son of a poor fish merchant. He studied art in St. Petersburg, painting childlike genre scenes. In 1910 he



went to Paris where he became acquainted with the work of cubists. This influenced his work; it became brighter, more colorful, and geometrically abstract.

His art is dreamlike and fanciful, with brilliantly colored images recalled from his childhood in Russia. In his **I and My Village**, the objects he knew, the village of Vitebsk where he was born, and his youthful romances are all presented in a topsy-turvy world of resonant color. Chagall's rich imagination has a lyric quality seldom found among contemporary painters.

Klee, Paul 1879-1940 (clay). Again we find an artist with multi-faceted talent. Klee was a violinist and poet as well as a painter. He was born in Switzerland of musical parents. He traveled extensively and attempted teaching for a brief period.

Klee was one of the most original painters of his time and is considered now to be a master of contemporary art. He has done thousands of paintings, each a small masterpiece of fantasy, wit, and poetic invention. They express his highly imaginative vision of the world and its inhabitants.

He chose his symbols and color first, according to his mood, afterward developing a pictorial idea and choosing his title last. Material suggestions and associations were used only as stimulation for his own artistic inventiveness.

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